

DECEMBER 1963

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Portrait Gallery

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FOURMOST

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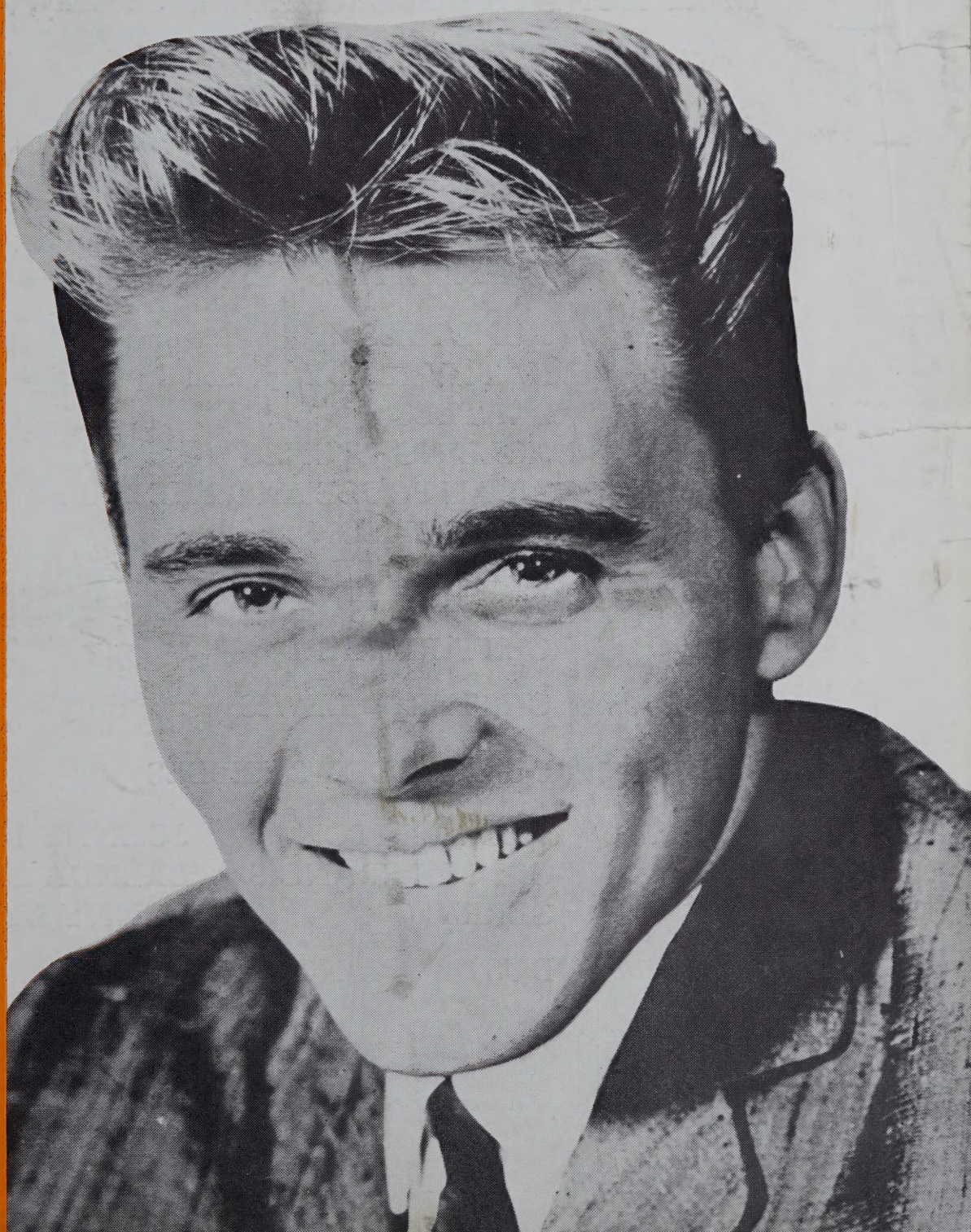
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EDITED BY IAN DOVE

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WE GET LETTERS

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LESLEY GORE (see "Trouper") here with DION DI MUCI, TIMI YURO, BROOK BENTON and TRINI LOPEZ.

MORE FROM CILLA, PLEASE

THANK goodness we have people like Cilla Black to give their views on Juke Box Jury. She is not afraid to speak her mind and say exactly what she thinks.

Too many panellists "um" and "arr" and try to be over polite about records, but Cilla comes straight to the point. More power to her elbow, it's only a pity there aren't a few more like her about.
—Dick John, Dulwich, London.

FAB SHADS

EVEN with another change in their line-up, the fabulous Shadows will manage to maintain their own distinctive sound that defies imitation. What a feat to achieve, to be inimitable after so long at the top.

They are still proudly carrying the British flag round the world after five years. Three cheers for the Shadows.—Peter Mann, Reigate, Surrey.

ENTER CHUCK

SO Chuck Berry is coming to these shores at last. What a great day that is going to be for all rhythm and blues aficionados.

Those of us who were privileged to see Bo Diddley on his recent tour will remember how he gave out with one of the best performances seen this side of

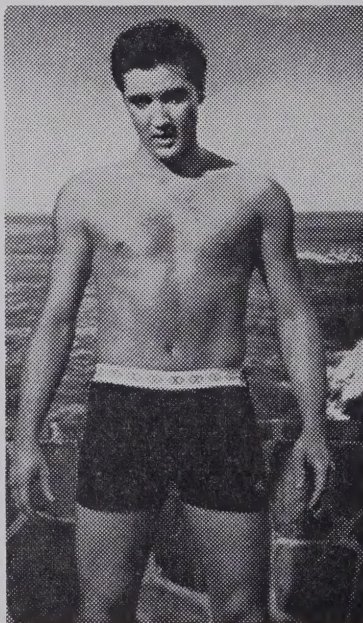
the Atlantic for some years. And Chuck Berry is every bit as good.

Let us hope that all the people who go to see the maestro on the strength of his recent hit record appreciate that they are watching the finest r and b artist in the world.—George Lawrence, Willesden, London.

NEW BEAT

AT last! A great new beat that could rival even the Mersey sound. It moves along at a terrific pace and really gets the listeners going.

I refer, of course, to Trini Lopez.



ELVIS (see "Rally")

scintillating Southern style. He puts so little physical effort into his act but the results he obtains are nothing short of dynamic.

That backing on "If I Had A Hammer" seemed to get right into your soul and the follow up "Kansas City" is just as great even though taken at a slower pace.—Thomas Dean, Margate, Kent.

TROUPER GORE

MY tip for international stardom both on stage and screen is attractive Lesley Gore. She had such a success with "It's My Party" that it surely cannot be long before she gains worldwide recognition.

I saw her on stage recently and the confidence she exuded was really something. With good cause, because she moves about like a real old trouper. And that from a 17-year-old!—L. March, Oxford.

RALLY ROUND

WHERE on earth have all Elvis's fans got to lately? They ought to be ashamed of themselves for not even getting "Bossa Nova Baby" into the Top Ten while many inferior artists seem to have no effort in doing so.

If the fans have gone all Beatle-crazy, just let them remember who put pop music where it is today. It was Elvis, not the Liverpool boys. Come on, rally to the cause of the King of Pop and don't let him down after all he has done for us. — Rosemary Gill, Hull, Yorks.

JOE BROWN, the huntin', shootin' n' fishin' man !



THE idea was to put some questions to Joe Brown and take down some answers. But it didn't quite turn out like that.

Which is not surprising, because Joe was in one of his talkative moods when we saw him and he went on, and on, and on. . . .

"People think it funny that a bloke like me should have the hobbies I've got" he began. "They don't reckon a fellow that was brought up in a pub in London's East End should be keen on fishing, hunting, shooting and all that lark.

"But the truth of the matter is, I was born on a farm in Swarby, Lincs., and it is in my blood. In fact, a lot of my uncles had farms—and a lot of my aunts had pubs, too.

"Before I was even two years old, they all thought I was a natural for farm life, but I wasn't keen on getting up at five a.m. However, after my early morning feed I used to love to get under everyone's feet.

"But, mind you, I did once try to help."

And when Joe Brown tries his hand at milking a cow, you can probably guess the outcome. But let Joe tell you in his own words.

"I got up at the break of dawn one

day because I had been watching my uncle milk cows and I thought it looked pretty easy and I might as well have a go, Joe. I was just a nipper and I stood underneath the cow without using a stool.

"I obviously didn't have the knack and you should have seen the mess when things went wrong. I will be honest with you, it was quite a few years before I touched milk again.

"So you can see how farm life had such an influence on me and why I am dead keen on open air activities. Anyway, I am a flippin' good shot."

Lots of pop stars buy cars, and the cheekie chappie with the cheekie grin is no exception. In fact, he is well on his way to a round dozen—though not all at the same time.

He said: "Another of my crazes is cars. I found out that if you keep a car for a year and then sell it, you can buy another without it costing too much money. Now I am getting another two, though I am coming down in size.

"For general running round like a lunatic I have chosen an Austin-Healey sports job, but for practical work and touring I have settled on a Zodiac."

Cars like to be kept in garages, and garages are most often found attached

to houses. That brings us neatly on to Joe's next talking point—his house-buying activities.

"Another confession I have to make," he went on, "is that I have just got my third house. It is not a big showy place, just a little family detached that my manager used to live in.

"It was buying one particular house that gave me one of the greatest pleasures of my life, you know. Like other stars, I wanted to buy my mum a house. And I did. Thing is, I didn't tell her.

"One day while I was taking her out for a run in the car I stopped in Woodford and asked her to pop in with me and see a mate of mine. Of course, nobody was in but mum said what a nice place it was and when I asked her if she liked it she said she did, so I gave her the key. You should have seen her face! Cor."

Changing mood to his more usual laughing, joking manner Joe said: "I hope to see most of you this year when I play Wishy Washy in panto. You must come along because it is worth seeing me in my laundry hat and outfit. The Bruvvers are dressed up, too, and they look a right bunch of nits.

"Well, I'm sorry but I must go now, I have to have a haircut . . . 'Nurse! Anaesthetic, scalp! . . .'"



BIG PLANS FOR CHUCK BERRY

CHUCK BERRY comes out of the Blues Beat column this month. Not because we think he is not good enough, on the contrary, he is so good he has found his way back into the hit parade.

Yes, Chuck is back in the charts after an absence of over four years. Don't be too quick to blame him, though, as his absence was not exactly his idea.

Where has he been? In prison.

Chuck was recently released from a State penitentiary after serving three and a half years of a five-year sentence. Now he is out, he has big plans for a flying comeback.

And he has certainly started in the right way by taking his record "Memphis, Tennessee" into the Top Ten. All the more remarkable when you come to consider that the disc was a hit when he first made it five years ago. Wink Martindale did it, now Chuck has followed the lead.

To coincide with Chuck's release, a number of his records have been released, the most outstanding of which is "More Chuck Berry," an LP.

For this album collects together 12 of his earlier hits, including "Little Queenie," "Brown Eyed Handsome Man," "Beautiful Delilah" and "Reelin' And Rockin'." What a treat for his fans.

But that is not all. Following the

success of the "Chuck And Bo" EP on which two of Chuck's numbers were featured with two of Bo Diddley's, "Chuck And Bo Vol. II" has been issued.

Chuck's contributions are "You Can't Catch Me" and "No Money Down," while Bo swings in with "She's Fine, She's Mine" and "Bo Meets The Monster."

With the ever-increasing popularity of r and b in this country Chuck is fast becoming re-established in a country where he had two big hits with "Sweet Little Sixteen" and "School Days" some years ago.

Chuck was born in St. Louis, Missouri, and almost immediately after leaving school he formed his own combo. He was an instant success, and "Maybellene" took him right to the top of the popularity polls. America, and the rest of the world, had on their hands a new phenomenon.

His famous "duck walk" where he would walk on stage in perfect imitation of that species of bird brought in the laughs, but the laughs soon turned to cheers and shouts and he rocked into some mighty fine singing and guitar playing.

Also available now is another EP by the maestro entitled "This Is Chuck Berry." The four tracks are "Bye Bye Johnny," "Rock And Roll Music," "Childhood Sweetheart" and "Broken Arrow." Yet more examples of Chuck's great style.

Now almost a legend in his own right,

Chuck lists Muddy Waters and John Lee Hooker among his favourites. Anyone who saw Muddy perform during his recent brief visit will have no difficulty in seeing what an influence he has been on Chuck.

What is Chuck doing nowadays. To get the answer to that question you must go across the Atlantic to Westville, Missouri, where Chuck is running an amusement park with his wife and children.

Though he is not playing professionally right now, Chuck has no doubts in his mind about the fact that he is going to continue as an entertainer as soon as possible.

"I've written 22 new songs and everything is really going great guns," said Chuck recently. "I've set up my own recording studio and I plan to record all the songs I've just written."

At the moment, there is a good chance that Chuck will be undertaking a British tour in a few months' time. That is what he wants and what his fans want.

Chuck's next single to come out here will be "Run, Rudolph, Run" (very seasonal) and will be backed with—wait for it — "Johnny B. Goode." It is obvious that the demand for that disc will be fantastic.

So with all this new attention being focused on Chuck Berry, how about a special plea to film companies to release some of the films like "Mr. Rock And Roll" that featured Chuck a few years back.

They should go down like a bomb.

NOW SHIRLEY HAS EVERYTHING!



THIS is going to be a very happy Christmas for Shirley Bassey. Probably one of her happiest in years.

Just a few short weeks ago, she received a pre-Christmas present that could mean an end to all her problems.

In a quiet room in the London Clinic she gave birth to a baby girl — Samantha. And Shirley is pinning all her hopes on that small, bouncing bundle of joy.

Before Samantha was born, Shirley said: "My baby will change me."

And while her smash hit record "I" was riding high at No. 4 in the NME charts, the sultry songstress from the back streets of Cardiff's Tiger Bay was hoping that her song would be contradicted.

"I who have nothing" went the song.

... "I will have someone who belongs to me and needs me" went the singer.

So from now on, it looks as though the love she gives to her baby daughter and the love she receives from film director husband Kenneth Hume will play a large part in Shirley's life.

Shirley is booked to tour Australia in February and though "mum" wants to take the baby with her, "dad" thinks little Samantha should remain at home.

No doubt, Shirley's trip to the other side of the world is going to be very useful to her. If it needs it, her prestige "down under" will be increased by her performances there and her fans will almost certainly grow in number after watching the high priestess of soul music in action.

But what about her British fans?

Since she hung up her dazzling gown after her last show at Bournemouth in September, Shirley has made no public appearances because of the baby and

no more are scheduled for this side of Christmas.

And what was the situation this time last year? The same. No appearances during a pre-Christmas spell.

The circumstances that led to Shirley's withdrawal from the stage last year were nothing less than tragic. For a whole lot of people, they could not have come at a worse time.

Shirley had the honour of being chosen to open a season at the famed Persian Room in New York's plush Plaza Hotel. She went down a bomb and brought in the crowds like nobody's business.

Until one day in December when an attack of laryngitis struck her. On doctor's orders, she had to stop singing and cancel the rest of her twice-nightly 40-minute shows.

She flew back to England for a complete rest which lasted a month and gave her vocal chords an easy time for a change.

Great honour

But it wasn't only Shirley's fans on the other side of the Atlantic who were disappointed by her sudden illness. Over here, her many admirers who had hopes of their Christmas being brightened by an appearance of Shirley also had to go without.

Then, as soon as she was better, Shirley was off again to America to accept another very great honour — performing before President Kennedy at the celebrations to mark the second anniversary of his inauguration.

So from last Christmas we have an almost exact repetition — except that this year the reasons for Shirley's non-appearance are, thankfully, much happier ones.

Now wouldn't it be nice if, by 1981, Samantha Bassey was following in her mother's footsteps and making everyone's Christmas that much brighter by belting out the kind of lyrics that earned Shirley such well-deserved fame? It could well be.

Life is just one long rush for the

ALL the Fourmost seem to be doing these days is rushing about, performing, and rushing about again! Following a short tour with Bobby Rydell and Helen Shapiro, they are now solidly booked up until January 11 next year!

First they tour with Billy J. Kramer every night until December 8 (and that includes Sundays), then they do some dates on their own, and then from Christmas Eve until January 11 they are with the "Beatles Christmas Show."

And among this little lot they have got to find time to rehearse, and do at least two TV shows.

Even their latest disc, "I'm In Love," was recorded in a great hurry. Says lead guitarist Brian O'Hara: "It was just the same as when we recorded 'Hello Little Girl.' John Lennon came over with the demo disc which he and Paul had written, and as soon as he played it to us we liked it. We had two rehearsals, and then we made it. It hadn't even been arranged, but George Martin did a great job with it though he'd never heard it before, and we couldn't be more pleased with the finished product."

However, even though they're so rushed at the moment, they're not thinking of slowing down. "Holidays can come later," says Brian. "When our British stints are over we'd love to tour abroad, although there are no definite plans made as yet."

In fact, the boys have already done a TV programme which was for continental ears and eyes only. They recorded it for a French TV programme, and it was transmitted live throughout France and part of Italy. "In it we were supposed to represent the sounds of Britain, so we felt quite honoured," says Brian.

The Fourmost are especially enjoying their tour with Billy J.



FOURMOST

Kramer, as in it they once again feature their hilarious seven minutes of impersonations, each sung to the tune of "September In The Rain."

In these seven minutes they do impressions of Adam Faith, Humphrey Bogart, Dean Martin, Jerry Lewis, a dirty old man! (in a voice that's guaranteed to chill the blood, they say!), Eartha Kitt and Gracie Fields. Their audiences love it.

However, it's not always that they can do it. "When we have a real screaming audience like the Beatles get, we just have to keep on with our serious numbers," they say.

"It's great to get back to gagging in our stage act again. Our hobby is clowning about, and this was how we really started to have impersonations, by just having a laugh amongst ourselves."

In fact, before the Beatles hit the big time, we'd always team-up and have a scream. Now, of course, we just can't find the time."

Their ambition at the moment is

to turn out some good songs between them. "We've done a bit of songwriting," says Brian. "But in the long run we'd like to write our own material like the Beatles. It must be great to know you are singing your own songs."

I asked Brian how the group liked being photographed with Miss America for publicity purposes. "Oh we loved it," he said. "If she didn't give us inspiration while we were recording 'I'm In Love,' nothing will! But you know she isn't featured on the record. Parlophone don't make discs that shape!"

The boys, Billy Hatton, Mike Millward, Dave Lovelady and the founder of the group Brian O'Hara told me they are all wildly enthusiastic about their forthcoming Christmas season at the Finsbury Park Astoria in the "Beatles Christmas Show."

With the show full of Mersey-siders they're looking forward to a great time. What with the jelly-baby-throwing fans, and the Fourmost notorious for their backstage practical jokes, the Beatles don't look like coming out of their three week show unscathed!

The only non-scouse member of the Christmas show is compere, Rolf Harris. "We hear he's quite a character," said Brian. "So I imagine we might have quite a 'Harrising' time!"

Joking apart though, the Fourmost are very glad to be reunited with the Beatles.

Said bass guitarist Billy Hatton: "We've known them for years now, long before they even had a recording contract. We had some great times, but of course, now that they've got the recognition they deserve, they need most of their leisure time for rest. Anyway, now we're in the same show it's going to be like old times."

One thing that the boys are really excited about is their new disc "I'm In Love." "We don't think John and Paul could have written us a better number," said Brian.

"It seems just suited to our style, and we love performing it. Of course we're keeping our fingers crossed, and hoping that it does as well as 'Hello Little Girl' did."

DORIS, Beverley, Shirley and Addie are in Britain—collectively known as the Shirelles, with a high-kicking, beat-filled act that ends with a roaring version of “Twist And Shout,” a song not unknown in Britain.

For their tour they had strong company. Little Richard played on a lot of the one nighters and his act was a compelling one, rhythmically and visually.

Duane Eddy, too, was awaited with eager anticipation. His was a visit to Britain that was long overdue. Admittedly, he had ill luck over Musicians’ Union difficulties but even with a British backing group he put over a twangy performance that had the enthusiasts cheering.

And the Shirelles were really only known for their both-sides-of-the-Atlantic hit, “Will You Love Me Tomorrow.” Most of their successes came from the American market with numbers like “Baby It’s You.”

This number is familiar to a lot of British beat fans though — the Beatles recorded it on their first album. Their reason? “We all think the Shirelles are a fab group with a terrific sound all their own,” says the Mersey chartoppers.

And the Shirelles return the compliment.

It has become obligatory to ask transatlantic visitors what they think of the Beatles, but the four Shirelles surprised everyone by saying first: “We love the Beatles.”

They had heard that they were the Beatles’ favourite singing group and were thrilled by the compliment.

British audiences impressed the foursome, too. “We are knocked out,” they chorus. “They are so warm and friendly. This is our first time in Europe and next month we’ll be in Paris which, as you can imagine, will be greatly looked forward to. . . . We can’t wait to get hold of some of those swinging perfumes.

“Dresses will be high on our list as well. We have just had some new ones designed for the premiere of our film, “It’s A Mad Mad Mad World,” in London.

“We say our film, but it’s not really. There are thousands of stars

ENTER THE



SHIRELLES TWISTIN' N' SHOUTIN'

in it and we just sing a couple of numbers and aren't even seen. Still it's a start. We'd really like to get into films—who wouldn't?—and if we were called upon to state our preferences we'd say a comedy.”

The Shirelles have been together for five years, and during this time have become confirmed and habitual world travellers. Jamaica, Canada, Bermuda, Hawaii and now Europe.

They started out as schoolgirls who wrote “I Met Him On A Sunday.” A classmate heard this and told her father how good it was.

Father in question was Phil

Spector, recording manager and president of Spector Records. “I Met Him . . .” went to No. 3 on the American charts and the Shirelles had to leave school.

“The fame that this hit brought was a little too much for the school teachers. We got so much publicity that it was distracting, not only for ourselves but for the other kids.

“In the end we had to leave and go to a private school.”

The Shirelles have one collective fear—they hate flying.

“And we have to do so much of it. We just fasten our seat belts, like they say, close our eyes . . . and pray!

LPs

BY DEREK JOHNSON

FROM BEAT TO BALLAD, TWIST TO WALTZ... ALL ON CHRISTMAS ALBUMS

If you're lacking in bright ideas for Christmas presents this year, I suggest you visit your local record dealer and sort out a few LPs for your relatives and friends. Here's a gift which gives lasting pleasure, and which is sure to be appreciated. There's a particularly wide selection this year, too—so let me guide you through some of the more acceptable albums.

It takes little imagination to suggest a new LP by one of the Liverpool groups for the girl friend. Chances are that she rushed out and bought the new "With the BEATLES" (Parlophone) for herself on the day it was issued—but other good buys in this category include the SEARCHERS' "Sugar And Spice" (Pye), GERRY and the PACEMAKERS' "How Do You Like It" (Columbia), and "Listen" by BILLY J. KRAMER and the



FREDDIE AND THE DREAMERS

DAKOTAS on Parlophone. And, although not strictly in the Liverpool mould, I think we can also include "FREDDIE And The DREAMERS" (Columbia) in this batch.

None of these discs requires a detailed review, because they are all selling like hot cakes, and are probably already familiar to you. Suffice it to say that they are excellent showcases for the various artists concerned—and any one of them would be most welcome to any young miss in the idol-worshipping stage. But check to make sure she doesn't already possess the LP you're thinking of buying.

Another one which will go down well with the lasses is an extremely varied selection from JOE BROWN and the BRUVVERS, titled "Here Comes Joe" (Pye Golden Guinea)—which includes some typical Brown specialities, as well as ballad material and guitar solos. One of today's biggest heart-throbs is VINCENT EDWARDS, who is perhaps better known as "Ben Casey"—he has an extremely pleasant singing voice, and personality to match, so that his in-person performance recorded live "At The Riviera" in Las Vegas comes as something of a revelation. This one's on Brunswick.

Following his very successful teaming with the Crickets, "BOBBY VEE Meets The VENTURES" on his latest Liberty release—I don't think this is quite as good as his Crickets session, but there's an interesting choice of material, which makes absorbing listening. GENE PITNEY is not a particularly well-known name in this country, but following his British tour this autumn, I'm sure there are many girls who would be delighted to secure a copy of his "Just For You" United Artists LP—specially as it is loaded with teenage appeal.

Although we are concentrating upon gifts for the teenage girl, let me point out that several of these discs would appeal equally to boys. Indeed, the measure of an artist's success often lies in his ability to register with both sexes. This, I'm sure, applies to ROY ORBISON—that's why I can thoroughly recommend his new collection, "In Dreams" (London), which includes one or two of his previously-released single tracks, plus some exceptionally good new items.

I've always found the boys to be very partial to SAM COOKE'S work, and I'm certain they will enjoy his "Night Beat" RCA album—it's a batch of carefully selected blues items, but all injected with an insidious, hand-clapping beat—a very fine disc, indeed! I'm not quite so sure about "PAT BOONE Sings . . . Guess Who?" (London), which actually is a batch of Presley million-sellers performed in the Boone style—let me hasten to add that I can find nothing but praise for Pat's work on this LP, but since he has chosen this material, he must inevitably come off second best to Elvis.

If you're looking for an album for the boy friend, it's a safe bet that he's a KENNY BALL fan—so why not treat him to Kenny's latest Pye offering, "The Big Ones," which consists of trad-interpretations of recent smash hit pops. Alternatively, he may like to be soothed by the caressing voice of one of his favourite girl singers—in which case I'm sure "Greatest American Waltzes" by CONNIE FRANCIS on MGM would fill the bill, for this disc is as romantic and appealing as they come.

For the young married couple, who like to slip an album on to the record player late at night after TV has closed down, I would select "From ACKER With Love" (Columbia)—a dozen captivating melodies played by the Bilk

(Continued on page 32)

CLIFF

WRITES

'When we had neighbour trouble'



Cliff with Hayley Mills

HOME sweet home. There's nothing quite like it, is there? Not for me, anyway. I've always made a beeline for home after a long, arduous tour.

These days, of course, I'm living in a really marvellous mansion of a place in Nazeing, Essex. But it wasn't always like that. Mum and dad, my sisters and I used to live in a simple little three-bedroomed house like any working-class family.

Now dad is dead I feel it's my duty to do my best by my mother. That's one of the reasons I bought the new house, although there were a few other things that finally made up my mind.

At our last place I'm afraid we quite often had fans waiting outside the door for autographs. I didn't mind that myself, but the trouble was that we had neighbours living close by.

You can imagine how they felt. Hoping for peace and quiet, but having to put up with fans waiting at all hours!

I don't suppose they'd have minded if the people were fans of theirs, but I can appreciate their feelings in the circumstances.

As you've probably read in the daily papers, the new house is well away from anybody else. Not because I'm snobbish and I don't want to have anything to do with other people, but because I feel it's right not to trouble others.

Another reason is that I want my mother and sisters, Jackie, who's 16, and Joan, who's 13, to be able to lead a quiet life if they want to.

The house is **really** away from it all, in acres and acres of grounds. I don't think many people will find it, but if they do I'll be pleased to sign an autograph.

No, that's not exactly a challenge — like saying "Find the house and you'll be rewarded!" Naturally, I'd be happiest if the fans would appreciate me wanting a bit of private life.

The thing that really made me laugh was that story that we had guards round the house who would shoot on sight! And each one of them was supposed to have a vicious Alsatian!

Just a leg-pull

What really happened was this. I've got a chauffeur who's a bit of a wit, and when the Press came to see him he started joking as if the house was a prison camp. Unfortunately, they took him seriously. Believe me, he really cringed when he saw the headlines!

The house itself? Well, it's a real beauty. We bought it about a year ago, but it's only recently that I've had the opportunity to move in.

It was built by an industrialist to his own design, and it's got just about everything. There are seven bedrooms, a snooker room (I'll have to have Adam Faith around, and we can have a game!), two massive reception rooms, a big

kitchen, and a double garage.

Then there's a maid's room, but as we only have a daily I'm going to use it as a recording studio.

I've got plans to instal a first-class tape-recorder, a big one, with facilities for double-tracking, mixing, echo and everything. That way I'll be able to try out new numbers before we do them in the studio.

Another thing—if I can get the hang of all the technical jiggery-pokery, I might even try to make records there myself. I'm also going to get a machine to make record-masters. So who knows? I might even end up making hits at home!

I suppose the only disadvantage about my mansion is the fact that cleaning it is such a job, with it being so big. I will say this, though: my mother is a real marvel. I think she actually **likes** cleaning the place. She never complains, anyway.

My sisters are good, too. They give her a helping hand whenever they can, and the house always seems to be spick and span.

The gardens are another matter. They're really big, and we're going to have to go into the problem of how many men we need to keep them in order. We're helped by the fact that most of the space is devoted to lawns.

I don't suppose I'll get the chance to see it all very much. Touring still keeps me away most of the time, in Britain and abroad. I suppose I'll only be able to get home and relax a few times every year.

But no matter how little I see of my new house, it's there. And it wouldn't be but for the thousands of fans, all of you, who've done so much to bring me success over the last few years.

I'll never forget that loyalty and appreciation.

'What a way to start a tour'



WHAT a way to start a tour! I felt really bad when I couldn't go on for that very first concert of a British tour that I've been looking forward to for so long.

And all because of a little piece of electrical equipment. I don't expect you know, but guitars and amplification equipment from America is of a different voltage from your home grown British ones. They need a special kind of transformer to feed in the correct current.

All very technical but so very necessary and it put me in a spot for that first concert.

All I could do was go on and introduce my group, the Rebels from the front of the curtain. What a way to start—honestly, I thought I might get things thrown at me. But the audience was great. I'm glad so many of that first-house audience could get in for the second house when, I'm glad to say, all was well and we really twanged up a storm!

I enjoyed that and I know the boys, Al Casey on guitar, Jim Horn on tenor, and my drummer, Bob Taylor, did as well.

Which means it was such a great pity that they had to leave me after a couple of days because of work permit business.

As you probably know, I then continued the tour singing folk songs to

an unamplified guitar. Not a twang in hearing!

I suppose this did disappoint those fans who really appreciate my "Shazim" kind of style with everyone letting loose and that old bass string melody coming through.

But I would like to ask you to consider one thing: is that the real me?

I know that my name was made as the twanging guitar man but there are a lot of other sides to me. For instance I have just recorded an album in America which has me as soloist.

My backing? A 27-piece big band led by Marty Paich, who has arranged for all sorts of great singers like Mel Tormé and Ella Fitzgerald. I consider truthfully that we may be in for a return to the days of the big bands.

And I've always since the start been interested in folk music and how I can apply it to my guitar sound. Those early "Songs Of Heritage" which were traditional tunes played simply on an album, were the start.

During the vintage days of big-beat music I always consider that the guitar was having a raw deal. The range was so narrow the way that the big-beat groups used it—in actual fact, the range is really very wide.

I mean Segovia and Bo Diddley, when all is said and done, both just play guitar yet the gulf between these two is tremendous. No, the potential of the guitar has hardly been touched on.

Now I produce all my discs, so I can really feel free to explore a little. I did go back with my old partner Lee Hazlewood for that "Boss Guitar" session but now we have parted again.

I see that "Guitar'd And Feathered" has been released as a single in this country. Well, I'm gratified that it was the side chosen by thousands of fans when some tracks of mine were played on "Saturday Club," but I must say I'm also surprised.

I guess the British company knows the tastes of the teenagers in this country better than I do but personally I think I've done better material.

Despite the work permit trouble I'm glad at least some of you had a chance to see the Rebels. They are my usual group—I may use a lot more people on my record sessions, but when it comes to touring then I take these three with me.

For the twanging I need two things, my guitar and the Rebels. A sax player like Jim Horn makes a sound that nobody else can. It's the sound on my records and therefore it should be the sound the fans hear in person.

We're a group that goes together. And we were all so knocked out when Al Casey had his hit in America with "Surfin' Hootenanny."

As you may have realised I have been paying attention for the last 12 months to other facets of my career like my music publishing firm. And acting.

I'm really keen to act and that's why I've enrolled at the Richard Boone Acting School in California. It's an interesting business, acting.

Almost as interesting as finding all those new sounds on my old guitar!

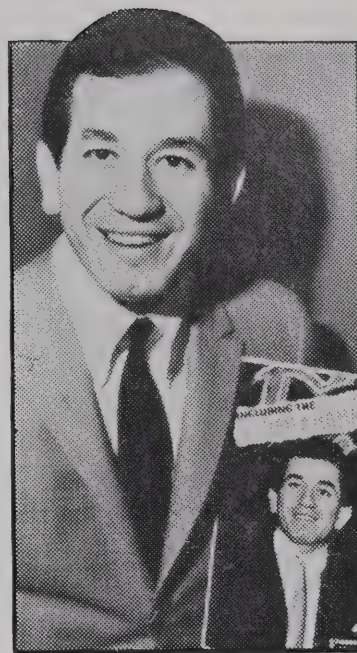
writes DUANE EDDY

'FROM MY

DRESSING

ROOM . . . '

TRINI LOPEZ



I'M writing this in my dressing room at P.J's, but although I'm back in the States with my drummer Micky Jones, and Dick Brant on bass, I still can't forget my British tour. It was a real gas!

As you may know Micky came with me, but unfortunately Dick was unable to, a thing he regrets even more now that Micky and I have told him what a great time we had.

It was my first visit to Britain, in fact to anywhere outside the States, except for a day or so in Holland before I came to your country. So you can imagine I was a trifle nervous.

I needn't have been. The audiences were wonderful, and when I found them clapping and stamping along with the beat of the songs it was just as though I was back at P.J's.

As you know, both "If I Had A Hammer," and my L.P. "Trini Lopez at P.J's" are live recordings, and when people join in with me sometimes it inspires me.

I love working with people, but obviously I'm going to have to record in a studio one day, but I think I'll stick to waxing live numbers at the moment.

It really knocks me out to think that my LP and my single should get into the top five of their respective charts in Britain. I hope you like my latest single "Lonesome Traveller," and my new LP "More Of Trini Lopez at P.J's" which should be released soon.

I keep mentioning P.J's so perhaps you'd like to know something about it.

It's a Hollywood night club where I've been performing twice nightly for the last year and a half. No dancing is allowed, but the audience beat in time to our music with anything they can lay their hands on.

Don't ask me what P.J. stands for, because I don't know! I do know that the owner's name is Paul, so the "P" could stand for that. It's

funny, I've never really thought about it.

Anyway, I'm still resident there, and in my act I include all types of music. Jazz, blues, folk, rock 'n' roll, flamenco, everything.

I enjoy singing the beatier numbers like "La Bamba" and "What'd I Say" a lot, as I can really let myself go with these.

With me yelling and playing the guitar, Dick getting every ounce of noise out of his bass, Micky bashing at the drums, and the audience stamping and clapping, you can guess we kick up some noise. But we sure do enjoy it!

I'd love to come back to Britain as soon as I can, and when I do I must get some more high boots! I bought the greatest boots in a shop in London. In fact, I took back 12 pairs with me!

It's nearly time for my act and Micky Jones is calling me so I must go now. So once again, thanks a million for such a warm welcome.

THE NIGHT GERRY SAW ○ ○ ○



TWO things have really knocked me out just lately . . . getting to No. 1 with a ballad, "You'll Never Walk Alone," and coming within breathing distance of Brigitte Bardot!

Honestly, that Brigitte is just beautiful. Fab (like a lot of our fans!). I couldn't believe my eyes when I saw her. She's even more stunning in real life than in her films, and that's saying something.

It was quite accidental meeting her. We'd been appearing in a show outside London one night when she was in town, and we were driving back to our hotel in the van. It was about midnight.

Just as we were driving along Park Lane, my brother Fred said: "Look, there's Brigitte Bardot!"

"Yes," I said. "Very funny." I thought he was pulling some big joke—it wouldn't be the first time! "No, it *is*," he said, and he pulled my arm in the excitement. Frankly, I thought he'd gone off his rocker or something.

Then I looked out of the window and saw it really was Brigitte. She was walking along with two or three friends, laughing and talking all the time. There was hardly anybody about, so I suppose it was quite a relief for her to have some peace and quiet. The papers had been full of how she'd been mobbed by crowds during the day.

Anyway, Les Maguire, Fred, Les Chad and myself jumped out of the van and just stood by the door, looking at her as she went by. We felt like soft kids the way we were staring at her. I was going to say something like "Have yer got the time, missus?" but as that exotic perfume wafted by I just

forgot. I came over all shy!

The others weren't any better, either. They were all standing there with their eyes staring out of their heads, and it didn't do them any good when she turned to us and gave a big, dazzling smile.

But getting to No. 1 again is the thing that's really chuffed us. We didn't realise it until someone pointed it out, but it seems we've made British disc history by being the first artists to get a No. 1 with our first three records. Others have had three No. 1's in a row, but not with their debut discs.

I figure the next one is going to be tough. After going all slow with "You'll Never Walk Alone,"

we want to get back to the happy stuff again, a nice cheery rocker-and-a-half.

No, not too much like "I Like It." Perhaps something in the style of "It's All Right," which I wrote for the flip of "Alone." This is an up-tempo number, but it's not so madly happy as "I Like It" or even "How Do You Do It."

Whatever we do, I only hope we stay as popular as we are now! People often ask me: "Don't you get fed up with the screams? Don't they annoy you?"

Well, some other artists might think I'm letting the side down, but the truth is that I *love* screaming.

○ ○ ○ **BARDOT!!**

It reassures me. It's a tremendous kick to know that so many people are going wild over our act.

What I don't like is *continuous* screaming—by people who don't seem even the slightest bit interested in the numbers we're doing. Obviously, I try to be a good entertainer and it's a bit discouraging when I know that most of the audience can't hear me at all.

I know what it's like. Sometimes I've sneaked out into the theatre auditorium to watch someone else on the bill. So often you just can't make out a word. The screams go on, and on and on. Not even a break for breath! And quite often, the acoustics of the building don't help. It might be a cinema that was never meant to project the sounds of a screaming beat group!

A long way

Still, I don't suppose for one minute that people will stop enjoying themselves as they want (and who wants to stop them?), so we all accept things as they are and count ourselves lucky.

We've certainly come a long way in the past few months—hit records, big TV appearances and so on. It would be enough to make us big-headed if we were easily influenced.

As it is, I don't think we've changed a bit from the days when we played dates in Hamburg with the Beatles and the Searchers, and we all used to go and have fun round the city when we'd finished a show.

On top of that, we've had quite a few years appearing around Merseyside, sort of being "stars" in a local way. We had a fan club and everything, so it got us accustomed to the things that were to come.

We've had to get accustomed to something else, too. Being away from home. We go for long, long stretches without seeing our folks and friends in Liverpool, just living out of a suitcase as we travel from town to town.

It can be rough, sure. But I wouldn't want to give it up. I've always had entertaining in my blood. And I just couldn't be happier than I am today!

Band Spotlight

THE SPOTNICKS

HERE again for a three-week tour of Britain came the four-strong Swedish wonder group, the Spotnicks.

Actually only three-strong, for the leader of the group, Bo Winberg, was unfortunately ill with influenza and could not rejoin the group before their British travels were over.

Luckily, however, a replacement was found at short notice in the form of Bruce Baxter, who accompanied Roy Orbison on his recent tour, and so disaster was averted.

Incidentally, Bo invented the Spotnick sound, for all their equipment, including guitars, were made by him! It seems that the Spotnicks are fated to start their British tours with some mishap. At the start of their first round-Britain stint in September, 1962, they found that the strength of the British electricity current was wrong for their complicated equipment, which therefore had to be changed.

Then, when driving to the first venue of their second tour last February, their van broke down and they were unable to make it. Now, due to Bo's illness they arrived in Britain on November 12, four days late.

But the Spotnicks don't complain, for they say that their reception in Britain makes up for all the mishaps they have endured. In fact, they like Britain so much that they are thinking of moving their base of operations to London.

Oriole records issued a rush-release to coincide with their three weeks of ballroom dates, from Margate to Birmingham. It was, of course, the old catchy sea shanty the "Sailors Hornpipe," newly guised in the Spotnicks way with a little bit of a Bach suite thrown in, and titled "Sailors Hornpipe (Bach Goes To Sea)"!

Coupled with that hit Brazilian melody of some years back, "Anna," it stands a good chance of chart honours.

Also the Spotnicks were here in person to promote the disc, so as the only substantial hit which the Spotnicks have had in Britain, "Hava Nagila," was helped considerably by in-person appearances, "Sailors Hornpipe" could very well make it.

Their first tour was made possible by "Orange Blossom Special," which, however, stayed only a week in the charts, and by the time the boys arrived a month later it was too late to revive it.

However, "Hava Nagila" was different, for it heralded the Gothenburg lads to Britain, as it reached the charts the same day as they arrived for their second tour.

One of the 18 tracks the Spotnicks had waxed in Britain on their previous tour, "Hava Nagila" stayed in the top thirty for six weeks, eventually reaching number 16.

The peculiar thing is that it wasn't a hit in their own country, even though a different version with strings was specially waxed for Swedish ears.

Anyway, since "Hava Nagila" the Spotnicks have been hitless in Britain, so it seems as though their new single was released at the right time.

The boys certainly get around. Their latest EP, "The Spotnicks In Paris," was recorded "live" at the Paris Olympia, and is a real value-for-money disc having no less than six tracks. As well as giving some more electrically charged renditions, the group also try their hand at singing on this waxing! It pays off even though it is a little strange to hear a Swedish group singing in English to a French audience!

Not content with conquering France, they have also visited Spain, and their forthcoming LP is simply titled "The Spotnicks In Spain." It will be interesting to hear the boys' interpretation of flamenco music.

The Swedish group are certainly extremely popular. In fact, to make three extensive British tours due to only one real success is an extremely creditable achievement. In that case why are they so well liked?

In my opinion it is not only because of their unique sound, but also due to the fact that they are able to associate themselves on a more personal basis with their fans.

This is made possible because, in Sweden, they are primarily a dance group offering dance music, and on ballroom dates in Britain their fans can enjoy themselves by dancing as well as listening to their music.

Also, due to the fact that there are no wires attached to the boys' guitars, as their music is transmitted to loudspeakers on a special wavelength, they can walk among their audiences while still playing! Whatever the reason for the Spotnicks' popularity, their tour here has indisputably been a great success.



CILLA BLACK

introd

*She's a red head and
her real name is White!*

PRISCILLA MARIA VERNICA WHITE was the name that was given to star-maker Brian Epstein across a restaurant table, by the attractive red-haired girl opposite him.

Within a few moments he had come out with a cut-down, turned around version of the original, and the first Mersey-side girl singer to make the charts was born.

The hit song was the McCartney-Lennon "Love Of The Loved," and the red head was Cilla Black.

However, this diminutive blue-eyed songstress with the most popular accent in Britain today, didn't like her hit when she first heard it on a demo-disc by John Lennon and Paul McCartney.

"It just wasn't my sort of song" she said. "But after I'd listened to it a few times I decided that I'd make my own interpretation of the number."

She did, and we know the result. Cilla, who is currently embarking on her first tour, doesn't mind the

fact that her debut disc only reached the top thirty.

"I'm so glad my disc made it" she enthused, "And I'll still be glad if it goes no higher."

It was completely by chance that Cilla ever sang anyway. Leaving school in 1958, she took a secretarial course and became a typist in Liverpool the following year.

However, she was a regular visitor to Liverpool's famous centre of beat, the Cavern Club—"I used to spend at least four evenings a week there," she says—and one night a vocalist thrust a mike into her hand as a joke.

Unflustered, Cilla carried on where he had left off with the lyrics of "Fever," and was such a success that she was asked to go on stage and sing more numbers.

That was three years ago, and things have gradually progressed from there.

Not only is Cilla the only female Merseysider to have a hit, she is

also the only girl with NEM's enterprises, and the only girl managed by Brian Epstein.

Apart from Cilla's ability, you could put it down to Lady Luck!

Cilla, whose likes include dancing the Cavern Stomp, curries, and sunbathing in her bikini, has a pretty hectic time ahead of her.

Currently she is touring with Gerry and the Pacemakers and Del Shannon, whom she admires tremendously, and she has also several TV spots lined-up in the near future, following her successful spot on Juke Box Jury.

Then at Christmas of course, she has a regular act in the Beatles' Christmas Show at the Finsbury Park Astoria, along with fellow Liverpoolians Billy J. Kramer, Tommy Quickly and the Fourmost.

Cilla's outlook certainly isn't black, even if her name is!

THERE is no malice between the contestants in the latest chart battle, though they are both out-and-out rhythm and blues artists, both sing the same song and both bear the same name!

I am, of course, referring to Dave Berry and Chuck Berry.

Even though Dave's version of "Memphis Tennessee" was the first to hit this year, and it has now been beaten into a lower chart position by Pye's re-release of the Chuck Berry double-sider "Memphis Tennessee/Let It Rock," Dave is still happy.

After all, it has brought him national fame, and he would never have recorded it if it had not been for Chuck!

Says 22-year-old, 6ft. 1in. Dave: "My middle name is Berry, and my full name is David Berry Grundy. But the fact is that I am an r-and-b fanatic, with Chuck Berry high on my personal list of favourite performers."

Dave, and his backing group the



**DAVE
BERRY**

waxing

Cruisers, come from Sheffield and have been singing "Memphis" ever since they formed two years ago, and it has always been the most popular of their numbers.

Becoming famous locally, the boys branched out and became well-known farther afield, and at the end of last year they did a long engagement at the Top Ten Club in Hamburg.

Coming back from Germany they were immediately signed by Mike Smith of Decca.

Dave then started to look for suitable material to record, and after two numbers had been taped and scrapped, "Memphis Tennessee" was thought of.

This was thoroughly approved of, not only as it was so popular with Dave and his fans, but also as it was thought that there was no opposition, as Chuck's disc had

Sheffield's contestant in Battle of the Berrys

been deleted long before. But, due to the sudden swing towards r-and-b by British fans, Pye decided to re-release the old version, and the result we know.

However, by then the English disc was cut. "After 13 throat torturing hours in the recording studios," says Dave. "We thought we'd never see the light of day again, and at the end of it I'd completely lost my voice."

Decca rush-released Dave's waxing, which smartly jumped into the charts, only to be beaten a week later by his idol's and

rival's version.

But, as I said before, Dave doesn't mind, for it has given him the break that he has been so earnestly seeking for the last couple of years.

And soon now he starts a one night stand tour with Brian Poole and the Tremeloes, the Searchers and Tommy Roe.

One thing that Dave is extremely proud about, is the fact that many r-and-b fans prefer his disc to Chuck's. He's sure now those 13 hours in the recording studio were worth it.



CLIFF RICHARD



THE BEATLES



GERRY and the PACEMAKERS



BILLY FURY



THE SHADOWS



**JET
HARRIS and TONY
MEEHAN**



ELVIS PRESLEY



DEL SHANNON

***TOP TEN
ARTISTS***

***in the NME
Annual
survey***



ROY ORBISON



FRANK IFIELD



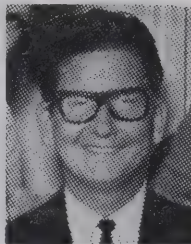
SOME STARS WHO HAVE EARNED GOLD DISCS



NAT KING COLE
"Ramblin' Rose"



CLIFF RICHARD
"The Young Ones"



ROY ORBISON
"Only The Lonely"



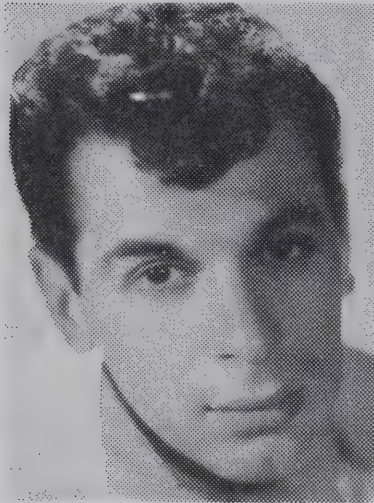
ELVIS PRESLEY
"Return To Sender"



RICK NELSON
"Hollo Mary Lou"



DUANE EDDY
"Forty Miles Of Bad Road"



FREDDY CANNON

| | | |
|-----------------------|----------|----|
| Mary Martin .. | December | 1 |
| Matt Monro .. | " | 1 |
| Sandy Nelson .. | " | 1 |
| Charles Ventura .. | " | 2 |
| Eddie Sauter .. | " | 2 |
| Andy Williams .. | " | 3 |
| Jaye P. Morgan .. | " | 3 |
| Wink Martindale .. | " | 3 |
| Sylvia Syms .. | " | 3 |
| Deanna Durbin .. | " | 4 |
| Freddy Cannon .. | " | 4 |
| Eddie Heywood .. | " | 4 |
| Jill Day .. | " | 5 |
| Walt Disney .. | " | 5 |
| Dave Brubeck .. | " | 6 |
| Annie Ross .. | " | 6 |
| Bob Cooper .. | " | 6 |
| Rod Cameron .. | " | 7 |
| Edmundo Ros .. | " | 7 |
| Harold Smart .. | " | 7 |
| Rosemary Squires .. | " | 7 |
| Louis Prima .. | " | 7 |
| Paul Carpenter .. | " | 8 |
| Sammy Davis Jr. .. | " | 8 |
| Dewey Martin .. | " | 8 |
| Broderick Crawford .. | " | 9 |
| Lee J. Cobb .. | " | 9 |
| Kirk Douglas .. | " | 9 |
| Douglas Fairbanks .. | " | 9 |
| Freddy Martin .. | " | 9 |
| Dorothy Lamour .. | " | 10 |
| Sid Millward .. | " | 10 |
| Dennis Morgan .. | " | 10 |
| Barbara Nichols .. | " | 10 |
| Tony Wright .. | " | 10 |
| Morton Gould .. | " | 10 |
| Bill McGuffie .. | " | 11 |
| Anne Heywood .. | " | 11 |
| Brenda Lee .. | " | 11 |

TWO PUZZLE PAGES TO KEEP **SPINNING** THE VITAL STATISTICS BEHIND

December Birthdays

| | | |
|-----------------------|----------|----|
| Dick James .. | December | 1 |
| Edward G. Robinson .. | " | 12 |
| Frank Sinatra .. | " | 12 |
| Connie Francis .. | " | 12 |
| Mark Stevens .. | " | 13 |
| Dan Dailey .. | " | 14 |
| Abbe Lane .. | " | 14 |
| Janette Scott .. | " | 14 |
| Spike Jones .. | " | 14 |
| Jerry Wallace .. | " | 14 |
| Jesse Belvin .. | " | 15 |
| Buddy Cole .. | " | 15 |
| Keith Kelly .. | " | 15 |
| Jimmy Justice .. | " | 15 |
| Noel Coward .. | " | 16 |
| Frances Day .. | " | 16 |
| Karl Denver .. | " | 16 |
| Richard Long .. | " | 17 |
| Tommy Steele .. | " | 17 |
| Ray Noble .. | " | 17 |
| Peggy Cummins .. | " | 18 |
| Betty Grable .. | " | 18 |
| Anita O'Day .. | " | 18 |
| Bob Dale .. | " | 19 |
| Frank Lester .. | " | 19 |
| Jimmy Parkinson .. | " | 19 |
| Irene Dunne .. | " | 20 |
| Terry Dene .. | " | 20 |
| Andre Kostelanetz .. | " | 22 |
| Billie Davis .. | " | 22 |
| Ruth Roman .. | " | 23 |
| Chet Baker .. | " | 23 |
| Johnny Kidd .. | " | 23 |
| Ava Gardner .. | " | 24 |
| Ralph Marterie .. | " | 24 |
| Cab Calloway .. | " | 25 |
| Celia Lipton .. | " | 25 |
| Tony Martin .. | " | 25 |
| Pete Rugolo .. | " | 25 |
| Little Richard .. | " | 25 |
| Kid Ory .. | " | 25 |
| Steve Allen .. | " | 26 |
| Marlene Dietrich .. | " | 27 |

| | | |
|---------------------|----------|----|
| Oscar Levant .. | December | 27 |
| Victor Silvester .. | " | 27 |
| Les Maguire .. | " | 27 |
| Lew Ayres .. | " | 28 |
| Earl Hines .. | " | 28 |
| Johnny Otis .. | " | 28 |
| Billy Williams .. | " | 28 |
| Russ Tamblyn .. | " | 30 |
| Jonah Jones .. | " | 31 |
| Evelyn Knight .. | " | 31 |
| John Allison .. | " | 31 |



TOMMY STEELE

CHART-TOPPERS - 1961

DEL SHANNON with "Runaway"
 ELVIS PRESLEY with "Surrender"
 EVERLY BROTHERS with "Temptation"
 EDEN KANE with "Well I Ask You"
 HELEN SHAPIRO with "You Don't Know"
 JOHN LEYTON with "Johnny Remember Me"
 BOBBY VEE with "Take Good Care Of My Baby"

Bobby Darin record hits

Mack The Knife
 Splish Splash
 Dream Lover
 Beyond The Sea
 Clementine
 Bill Bailey
 Lazy River
 Nature Boy
 You Must Have Been A Beautiful Baby
 Come September
 Multiplication
 Things
 If A Man Answers



YOU GUESSING STARS THE DISCS

Find The Link

Answers on page 32

6 SONGS — 6 COMPOSERS

Find the link between the hit songs and the people who wrote them. The six songs and their six famous writers listed below are not in the right order. Can you sort them out into the correct pairs?

- | | |
|---------------------------|-------------------------|
| 1. "The First Time" | (a) Antonio Carlo Jobim |
| 2. "Lemon Tree" | (b) Charles Tobias |
| 3. "The Feminine Look" | (c) Will Holt |
| 4. "The Girl I Love" | (d) Chris Andrews |
| 5. "Slightly Out Of Tune" | (e) Geoff Stephens |
| 6. "Bedtime Stories" | (f) Brian Gregg |

7 FILMS — 7 SINGERS

Find the link between the films and the stars who appeared in them. The seven films and the seven stars are not in the correct order. Can you pair them up correctly?

- | | |
|--------------------------|----------------------|
| 1. "Teenage Millionaire" | (a) Nat King Cole |
| 2. "The Gay Dog" | (b) Jess Conrad |
| 3. "The Blue Gardenia" | (c) Sammy Davis Jnr. |
| 4. "Too Young To Love" | (d) Charlie Drake |
| 5. "Sergeants Three" | (e) Fabian |
| 6. "The Cracksmen" | (f) Petula Clark |
| 7. "High Time" | (g) Chubby Checker |

6 HITS — 6 STARS

The six stars pictured below recorded one of these six songs: (a) "Someone Else's Baby"; (b) "Mama"; (c) "You'll Never Know What You're Missing"; (d) "Stuck On You"; (e) "If She Should Come To You"; (f) "Sealed With A Kiss." Can you link the picture with the title and name the singer?



1



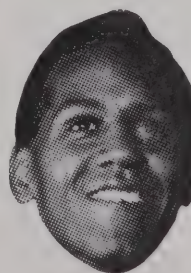
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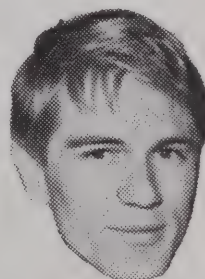
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5



6

SECRETS OF THE STARS

'I wanted to be a teacher' says Brian Poole



I ONCE wanted to be a teacher. Yes, either teach children geography or English, whichever subject came up best in my examinations. Of course, the idea never materialised because I was caught up in the big beat business.

I used to sing and play guitar with the Tremeloes who I met while we were all at school. First of all we used to play at school dances and so on. But then we found we were getting more and more popular. In the end I just had to make a decision . . . school teaching or singing. You know the answer.

And I know I did right—at least the audience is bigger.

Lesley Gore

I'VE never really had to bother about learning to cook. We've always, as you may know, lived well at home. I mean, when your pop is a millionaire you can afford to be slightly lavish.

But I realise that I shall have to learn to cook very soon. Because I intend to do a lot of tours and concerts and television in the future and this will mean that I shall probably move away from home.

So I'll have to learn. At present I can cook one thing—chocolate cake. But it's very good really!

Timi Yuro

BELIEVE me, there are times when these long tours of one night stands are no fun for a girl. Everything is done in a rush, especially back home in the States where the distances are tremendous.

And a girl has to try and look beautiful all the time, but especially on stage. And sometimes she just can't get to the hairdresser in time . . .

That's why I recently bought myself a dozen wigs. Now my hair can look good—even if it isn't.

Adam Faith

YOU all know how pleased I was to get back into the best sellers with "The First Time" but I can tell you know that it might have been a much quicker return for me.

I was offered the opportunity to record a number that an unknown songwriter had written.

Believe me I realised it was a good catchy tune but I didn't see it as my type of material.

The songwriter was Mitch Murray. And the song?

"How Do You Do It," a No. 1 hit by Gerry and the Pacemakers. Well, that (as they say) is show biz!

Billy Fury

I TALK with that Scouse accent—that's a well known fact. But there have been times when I wondered if I should try to do something about it.

I can't see me talking like a Oxford don as I announce some wild rock 'n' roll number. But occasionally I wondered if people were understanding me.

Now, of course, the whole thing has changed. What with "Z Cars" and the Liverpool sound, everybody talks like me.

Dion

I'M afraid of flying. Really. I had to fly into Britain for my last tour but I can tell you I was scared stiff all the way over the Atlantic.

I have always been frightened of flying but it was when I was on a package show in 1958 that I became really scared. It was the show that Buddy Holly was on with the Big Bopper and Ritchie Valens. They died in a plane crash.



**HELEN—
with disc
jockey
JIMMY
SAVILE**

'Those Beatles and I', by HELEN SHAPIRO

HELLO again. It's been a little while since I last wrote for you in HIT PARADE, so I've got quite a lot to tell you about this 'n' that!

Naturally, I was a tiny bit upset that "Look Who It Is" didn't get high into the charts. I thought it was a really wonderful number—and of course it had the magic touch of Mike Hawker and John Schroeder, who wrote some of my biggest successes.

Mind you, I did have the consolation that it sold very well indeed. And on top of that, at the moment I've got hit discs as far apart as Hong Kong and Australia!

It's all very encouraging. You see, even without a really big British hit I don't feel despondent. I want to develop as an experienced performer who can sing anything from rock 'n' roll to the blues equally well.

If I don't get into the charts—well, that's life! It's just the way the tide turns. I'd certainly be the last to complain, having had such a wonderful career at the age of 17!

Just think how well things have gone for me. A string of hits like "Don't Treat Me Like A Child," "You Don't Know," "Walking Back To Happiness" and "Tell Me What He Said," then a world tour and a recording session in Nashville.

On top of that I've had the good fortune to appear on TV at the Palladium, and perform in a season at that mecca of show business. It's all been enough to turn someone's head, but I like to think I've remained pretty calm and collected.

The future? Well, I'd naturally like to make another film. But the trouble is that my manager doesn't think I should do another one which is strictly pop, like "It's Trad Dad."

I really enjoyed that one, but his theory is that it would be best for me to have a good acting rôle next time. And, frankly, they don't come along every day.

I don't know what style of records I'll be making, say, a year from now. I want to be as up to date as possible, so every one will be aimed at the latest trends.

We actually tried to make "Look Who It Is" as beaty as possible, although we kept to that big string sound I've used quite a lot.

And talking of beat—don't think I'm jealous of the success of the Beatles!

To be honest, I don't think there's a bigger Beatle fan in the country than me. I was on tour with them earlier this year and I don't think I've had a happier time.

They're really zany. There was only one little incident that blotted our tour together, and you might have read about it in some of the national papers. It was the night someone invited us to a posh golf club ball after we'd done a one-nighter in Scotland.

It was a last-minute thing, so we didn't have time to change into evening dress or anything like that. In fact, the Beatles only had their leather coats with them.

As it was a personal invitation we thought it would be all right to turn up as we were. But no. When we arrived, one of the guests said we weren't dressed "correctly." They wanted us to leave right away—to kick us out, you could say!

Frankly, we didn't wait. We all left of our own accord and went and had a party somewhere else!

I actually like to think I played a part in the Beatles hit, "From Me To You." We were all travelling in the coach one day, from one town to another, and John and Paul got out their guitars.

I had my banjo, and we all played around for a little while. Suddenly John and Paul got the inspiration for a melody, and before you could say "Beatle" they were off to a little musical world of their own!

Within minutes they'd got the first outline of "From Me To You" and they asked me what I thought of it. I told them the truth—it was great! What with my enthusiasm and their own liking for the number, I think that swayed them into making it the "A" side of their next release.

Until then, they were thinking of using "Thank You Girl," which eventually became the flipside.

Funny thing, by the end of that tour I could talk with a really authentic Scouse accent (though I say it myself!). Everything was "gear" and "fab" and so on.

I've always been keen on impressions and accents. Sometimes I'm speaking to someone with a pronounced accent, and I find myself imitating them without realising it.

Come to think of it, I think that's why I'd be so happy if I could make more films. I think I must be a frustrated actress. You might even see "Helen Shapiro, Comedienne," on the posters in time to come!

THE man from way back—that's Jimmy Young.

And Jimmy is also one of the few that state without fear that they are very happy being that much maligned creature, the disc jockey.

Most dee jays when you get into their confidence state their ambitions are set on higher things. They want to be actors, producers, and so on.

Not Mr. Young.

And yet this is surprising. For Jimmy Young, some years ago was a very successful singer, getting hit records and grabbing for himself a high percentage of what passed for wild screaming in this day.

Says Jimmy: "It was only ten years ago. I know I used to make hit records before the charts were ever thought of but I'm not a grand old man of the business, or anything like that.

"And you won't get me to say nasty things about the hit parade of today as compared with my singing days, when ballads like 'Unchained Melody' and 'Too Young' went to the top.

"The reason is very simple: there isn't all that difference. Not in the artists themselves. Despite what many people (who should know better) say the standard is just as high today as it ever was.

Different—but just as good

Admittedly the music is a whole lot different. But Gerry and the Pacemakers and the Beatles are extremely good—in some cases brilliant—in what they set out to do.

"So are Elvis Presley and Frank Sinatra.

"You cannot really compare the scenes of 1953 and 1963. It's too long ago as regards the pop music business, which moves faster than anything else I know. It is ridiculous also to compare Cliff Richard with that rage of 1953, Frankie Laine. They are light years apart in everything but one aspect: they are both brilliant at what they set out to do.

"All this Beatlemania and the screaming, mobbing and shouting. I've seen it all before you know. Johnnie Ray suffered from it, so did



*One time
singer
turned
dee jay*

The young Mr. Young gets back in the charts

Dickie Valentine and Guy Mitchell. It's a natural thing to happen.

"I personally can remember when it happened over an American singer called Frank Sinatra.

"Beatlemania is something that always comes along and we should welcome it. It injects added excitement into show business. And that is a good trend."

As stated earlier Jimmy Young is a disc jockey who doesn't wish to change horses, despite the fact that he had a hit with "Miss You." A ballad hit in these beat-ridden Liverpoolian days of 1963.

And for Jimmy it is his favourite disc, because he reckons he sounds better, performs better than on any other of his discs.

In fact—apart from his big hit, "Too Young" which he keeps for sentimental reasons—Jimmy doesn't have any of his early discs in his collection at his Chiswick, London, flat.

Why does Jimmy rate himself so highly on "Miss You."

"I was a disc jockey when I recorded it. Firmly entrenched and enjoying my work with no desire or ambition to step out into full-time singing again. I was relaxed, contented and happy.

"I think it shows in my singing. "A singer always has to push, push, push. He always has that nagging statement at the back of his mind: you are only as good as your last record. It wasn't that case with me.

"I became a disc jockey because I wanted to be one.

"It wasn't a decision that was forced upon me. I volunteered. And I've never been as happy in the business as I am at this time—it is much more interesting than when I really had to sing for my supper.

"And if they said drop your dee jay work if you want to be a singer, I think I'd drop the singing."

PERSONAL POINTS No. 19

Frank Ifield

Real name: Frank Ifield.

Birth date: November 30, 1937.

Birthplace: Coventry.

Height: 6 feet.

Weight: 13 stone.

Colour of eyes: Green.

Colour of hair: Fair.

Brothers and sisters: 5 brothers.

Present home: London.

Parents' names: Richard Joseph, Hannah Muriel.

Instruments played: Guitar, ukulele, piano, bass.

Where educated: College Road School, Moseley, England, and later several schools in Australia.

Musical education: Self-taught.

Age at which entered show business: 13.

First public appearance: School concert, Dural, Australia, in 1947.

Biggest break in career: Signing with present management.

TV debut: Was the first artist to appear on TV in Sydney when the channel was officially opened.

Radio debut: "Australia Amateur Hour."

Own TV or radio series: Several, all in Australia.

First important public appearance: Hornsey Pacific Cabaret Club, Sydney.

No. 1 hit discs: "I Remember You," "Lovesick Blues," "The Wayward Wind," "I'm Confessin'."

Other discs which appeared in best sellers: "Lucky Devil," "She Taught Me How To Yodel," "Nobody's Darling But Mine."

Latest release: "Mule Train."

Present disc label: Columbia.

Recording manager and musical director: Norrie Paramor.

Personal manager: Peter Gormley.

Compositions: "Nobody Else But You," "Your Time Will Come," "I Listen To My Heart."

Important engagements abroad: "From my point of view, coming to Britain from Australia!" "Ed Sullivan TV Show," New York.

Biggest influence on career: Country-and-western music, Peter Gormley and Norrie Paramor.

Hobbies: Painting, tennis and golf.

Favourite colour: Tangerine.

Favourite singers: Brook Benton, Matt Munro, Roy Orbison, Dinah Washington.

Favourite actor: Tony Newley.

Favourite actress: Natalie Wood.

Favourite food: Chinese.

Favourite drink: Milk.

Favourite clothes: Casual.

Favourite band: Quincy Jones.

Favourite composer: Johnny Mercer.

Car: Zodiac.

Likes: Girls, listening to stereo records.

Dislikes: Insincere people, girls with too much make-up.

Most thrilling experience: Working before 30,000 people at the Festival of the Pines, in New Zealand.

Tastes in music: Country-and-western, good pop ballads.

Forthcoming disc project: First LP is being planned.

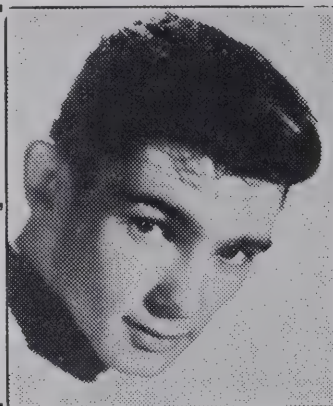
Pet: Collie-Alsatian.

Personal ambition: To get married.

Professional ambition: To keep working and improving.



IT'S JUST WORK, WORK, FOR GENE...



CONSIDER the sad case of Gene Pitney. Gene arrived in Britain in November with his American reputation as a comfortable cushion for him to rest on. Only Gene wasn't resting.

He said: "I've got to find out why I haven't had any hits in Britain. I can't understand it. Back home I've had eight hits in a row which is more than comforting for me.

"I'm even worried about my latest, '24 Hours From Tulsa' going up the American charts too fast. It has been my fastest yet but I reckon this is too fast. I like discs to go up the charts steadily, you know, take a jump of around ten places every week.

"But 'Tulsa' has been hopping 30 to 40 places a week. I think it may come down as fast too.

"Still do you think it will go in Britain? Do you think the title is too Western? Will the fans know where 'Tulsa' is?"

Gene arrived in Britain for the first time about eighteen months ago. It was

a tour to promote "Town Without Pity," the title song from the film that Gene sang. It was a hit in America... but not here.

But Gene then was interested in his potential audience here. He questioned people endlessly about their tastes.

And he was highly delighted when the questions were returned about his songwriting career, which is extensive.

"Back in the States people don't care who wrote the songs just who sings them. But in Britain I'm delighted because everyone seems so interested in the writers. A refreshing change."

The Crystals big hit "He's A Rebel"—in the charts both here and America—is a Pitney composition. "Hello Mary Lou," steered to a million sales by Ricky Nelson, was also a Pitney song.

Roy Orbison, Steve Lawrence, Clyde McPhatter, Tommy Edwards—they have also recorded Gene's songs.

But asked about his composing, Gene confessed: "I haven't written anything for a year.

"I've just been so busy touring, that I haven't had time to do any writing. I'm not one of those people who can

compose numbers at the drop of a hat, among confusion with people all around. That's not me—I have to get away from distractions and so on. Really be by myself. Then I can compose.

"But this last year has been almost solid touring for me. I headlined a big package that went all over the States, put together by disc jockey, Dick Clark.

"That was hectic. I travelled by plane because when I looked at the itinerary I decided I'd be too dragged if I went on the tour bus. So I used to fly on to the next stop and arrive fresh.

"I don't think that would have happened if I'd gone by bus.

"But, you know, that Dick Clark is a great person. It was his show and you know what he did—he travelled everywhere by tour bus. He didn't have to, he could have flown but that's the kind of man he is.

"The tour was a great success—another is being lined up—but I think Dick was dragged by the end because of the strain. Those buses really burn up the miles in America because the distances are so great.

"I think that Dick is considering taking a bed along with him in the tour bus for the next tour!

"I like my work, I enjoy singing so I guess the strain of it all may not affect me. In fact this Christmas will be my first real holiday in two years and I can tell you that I was offered a job, working over the season, that made it hard for me to turn it down. It was really some money.

"But I'll be spending it with my family at home. They don't see me all that often.

"I tried to take a holiday this summer. My personal manager and I decided to take off and do some hunting. We were going to spend a couple of weeks out in the wilds—in fact the place where we stayed could only be reached by a small airstrip.

"They found me after two days and a couple of days later I was singing a club!

"The club business is dropping off somewhat in the States, that's why a lot of these big concert tours are starting up. But to me it doesn't matter where I work."

Gene, when he came to Britain the last time, wore his hair long like an early Elvis Presley. Now it's short and almost a crew cut.

"The Academy Awards people, they did this to me," he said. "I went to sing 'Town Without Pity' and they gave me the treatment—short hair. I don't even have to brush it. I just push it forward. Like your Beatles, eh?"

"Man, that's a crazy group. And despite what people say, I think they can go big in the States.

"But, talking about hair, have you seen the Rolling Stones? I watched them rehearse a television show. And that is one set of crazy hair styles!"

CHRISTMAS FAN PARTIES

IN the news this month: fan club get-togethers. The Beatles' festive gathering has already been widely publicised, of course, but just after Christmas the Searchers will be having their own party in Liverpool.

This hit-making Merseyside group has been considering a way of thanking its many fans for a long time—and the venue chosen for the party couldn't be more appropriate.

The big event will be on December 29th at the Iron Door in Liverpool, an atmosphere-packed club at which the Searchers were resident for a long time. Many of their truest-blue followers are regular patrons there.

Says secretary Nina McDonagh: "We've got very high hopes for our get-together. The boys are going to come along and meet everybody personally, and they'll be performing their records."

Naturally, "Sweets For My Sweet" and "Sugar And Spice" will be high on the list, but tracks from both the Searchers' albums will also be featured.

Nina adds: "It promises to be quite an entertainment. Apart from the Searchers we'll also be having three of the top Liverpool groups of the moment. What with the dancing and everything, we think we're going to have a swinging time!"

But wait for it: Searchers fans won't simply meet their favourite group at the party. The one and only Billy Fury has also said he hopes to come along! And there'll be some zany fun from that shock-haired Merseyside comedian, Ken Dodd.

The party will start at 3 pm. But remember, club members **ONLY** can be admitted. If you'd like to join—and you live within reasonable distance of Liverpool—write quickly to Nina at Tudor House, 68, Wood Street, Liverpool 1, not forgetting to enclose a stamped addressed envelope.

Sorry to stay on the "Merseypop" kick, but the fantastic Beatles go from strength to strength club-wise. I've just been giving another listen to their special Christmas disc, and it's a treat not to be missed. Unfortunately, those who are reading about it for the first time this month will be too late to take advantage of the offer, but they may still wish to join the club for its many other benefits.

Here's the address again: Anne Collingham, 13, Monmouth Street, London, W.C.1.

Secretary Bill Badley sends me another interesting newsletter from his newly

*Joe
Henderson,
The
Caravelles,
Billy J.
Kramer,
Johnny
Kidd,
and
Freddie*



FAN CLUB ROUND-UP

formed Jimmie Rodgers club. Says Bill: "One big topic in all your letters is, will Jimmie be doing a British tour? To be honest, we don't know either way at the moment. But we keep hoping."

Billy tells me he'll let me know as soon as anything comes through—and, in turn, I'll pass it on to "Hit Parade" readers. It's a great pity that Jimmie hasn't visited our shores, particularly when you remember the hits he's had here like "English Country Garden" and "Woman From Liberia."

Another bright letter, too, from the Elvis Ardent Pilgrims and Idols Club of Britain and America, which operates from 3, Orchard Villas, Old Perry Street, Chislehurst, Kent.

Interesting items in the last issue: "Elvis got a new Rolls-Royce with a musical horn. . . . In 1964 Elvis has been promised a drama. Its name might be called 'The Only Way To Love.'"

"The B.B.C. surveyed 2,000 young girls' enthusiasms, and discovered the 11 to 13 age group dug Elvis, the 14-year-olds already were getting over these crushes, and the 17-year-olds were ten-to-one against possibly marrying a pop singer. Where was this poll taken???"

"Soon to be released is the 'Fun In Acapulco' album. It has on it, 'Fun In Acapulco,' 'Il Toreador,' 'Guadalajara,' 'Bossa Nova Baby,' 'You Can't Say No,' 'Think I'm Gonna Like It Here,' 'Mexico,' 'Margarita,' 'Pedro The Bull,' 'Vive El Amor,' and 'There's No Room To Rhumba In A Sports Car.'"

"In order to sing 'Guadalajara,' which is all Spanish properly, Elvis had

the Spanish lyrics translated into English for understanding, and the Spanish into phonetics for pronunciation. Elvis doesn't speak a word of Spanish, but the song is a masterpiece."

Incidentally, Judy Garland fans now have their own British club, run by Miss Lorna Smith at 6, Highwood Gardens, Clayhall, Ilford, Essex.

Lorna writes: "We are now a completely separate club from that in America. The situation is very encouraging—in the last couple of months we've had a rash of new members." Perhaps it's something to do with Judy's fine film, "I Could Go On Singing," which is still doing the rounds.

The Johnny Kidd club has been re-formed to include the Pirates, and now operates from 6, Newbury Gardens, Romford, Essex.

Secretary Al Young points out that next year could be a very big one for Johnny, following his recent best-seller and the major appearances he'll be making next year. They include 42-night tour for Larry Parnes with the Crystals and Joe Brown.

Following heavy demand I'm repeating this month some of the most-requested fan club addresses.

Chuck Berry: Alan Wheeler, 6, Newbury Gardens, Harold Hill, Romford, Essex.

Yogi Bear (!): Michael Bessant, 30, Queens Place, Shoreham, Sussex.

Heinz: Care of RGM Sound, 304, Holloway Road, London, N.7.

Duane Eddy: John Kellay, 99, Hill Village Road, Four Oaks, Sutton Coldfield, Warwickshire.

December Singles

The inevitable batch of Christmas releases

THE inevitable crop of seasonal releases is with us, headed by two extremely contrasting items—a delicious and highly topical novelty, which will appeal to many a teenage fan, titled “**All I Want For Christmas Is A Beatle**” by **DORA BRYAN** (Fontana); and an enchanting and tasteful story-song, “**Long Time Ago**” (Decca), sung in unison by the **BACHELORS**. Another of my current favourites is the plaintive “**Carol Of The Drum**,” performed with its original lyric, though given a slight c-and-w flavour by the **COUNTRYMEN** on Piccadilly—and, by the way, there has also been a re-release of the more recent song which was adapted from it, “**The Little Drummer Boy**” by the **HARRY SIMEONE CHORALE** on Stateside.

HARRY SECOMBE sings one of the production numbers from his “Pickwick” show, “**That’s What I’d Like For Christmas**” (Philips), while **MAX BYGRAVES** pops up with his usual Yuletide offering in the shape of one of his own happy-go-lucky compositions, “**Jinglin’ Bells**” (Decca). **MURIEL SMITH** sings two very delightful nativity songs, “**I Wonder As I Wander**” and “**Sweet Little Jesus Boy**” (Philips); and the **CLASSMATES** inject a beat and a join-in-and-sing atmosphere into the old revivalist Christmas hymn “**Go Tell It On The Mountain**” (Decca).

That master stylist **ANDY WILLIAMS** adapts two all-time seasonal evergreens to his own distinctive tones, “**White Christmas**”/“**The Christmas Song**” (CBS); the **FOUR SEASONS** bring another oldie, “**Santa Claus Is Coming**

To Town” (Stateside), right up to date; on the same label, **DICK ROMAN** warbles a charming little song recalling the delights of his childhood, “**Christmas Village**”; and Piccadilly re-release the “**Z Cars**” type of treatment which the **JOHNNY KEATING ORCHESTRA** gave to “**We Three Kings**” last year.

If you’re giving discs for presents this year, you won’t want to give Christmas records, as they are so quickly out of date. There are plenty of others from which to choose—in fact, too many! So let’s look at some of the best of the current crop, and pass quickly over the also-rans. We start with the groups.

Here are ten of the best currently on release. The **OVERLANDERS**, an exciting and enterprising group with a strong country leaning, are in excellent form on “**Movin’**” (Pye); the **GALENS** warble a catchy little number titled “**Baby I Do Love You**” (London), with the girl soloist singing the English words, and the boys harmonising with the German lyric; the **NEW CHRISTY MINSTRELS** are in bright-and-breezy hand-clapping mood on “**Saturday Night**” (CBS), while another very similar group—the **BRANDYWINE SINGERS** on Pye-International—slow down the tempo for “**Summer’s Come And Gone**.”

JAN and **DEAN**, the surf specialists, are twistin’ up a storm on “**Honolulu Lulu**” (Liberty)—a great party disc; lovers of frantic r-and-b could do a lot worse than try “**Shake Sherry**” by **FARON’S FLAMINGOS** on Oriole; **DAVE CURTISS** and the **TREMORS** have captured the ideal teenage sound, and deserve to do well with the rhythmic “**What Kind Of Girl Are You**” (Philips); and one of the most attractive duets I’ve heard for many a day is provided by **MARCY JO** and **EDDIE RAMBEAU** in Stateside’s “**Lover’s Medley**”—which consists of simultaneous harmonies on “**When I Fall In Love**” and “**The More I See You**.”

I am very enthusiastic about the new one by Adam Faith’s backing group, the **ROULETTES**—titled “**Soon You’ll Be Leaving Me**” (Parlophone), it hits at the very heart of today’s trends, and is as close to the Beatles as anything I’ve heard. And another very good one is the bouncy “**Down Our Street**” by **JACKIE** and the **RAINDROPS** on Philips—with the honours going to



CONNIE FRANCIS

young Jackie Lee, one of the most underrated girl singers in the country.

Other reasonably good group discs include the beaty, foot-tapping “**Roll On Little Darlin’**” by the **VISCOUNTS** (Columbia); another sugar-sweet duet from **PAUL** and **PAULA**, but this time in slightly faster tempo, “**First Day Back At School**” (Philips); an out-and-out r-and-b tear-up, “**Baby Baby**” (Columbia) by the **MANHATTAN BROTHERS**; another breathless, frenzied effort with plenty of dynamics, in the shape of “**Shake Shake Shake**” by **TONY RIVERS** and the **CASTAWAYS** on Columbia; the lilting harmonies of the **CHIFFONS** with an easy-on-the-ear ballad, “**A Love So Fine**” (Stateside); and two versions of the infectious title song from the epic movie “**It’s A Mad, Mad, Mad, Mad World**,” sung (as in the film) by the **SHIRELLES** on Pye-International—and also by the **FOUR LADS** on Stateside.

Finally, in a nutshell, the **ROCKIN’ BERRIES** certainly live up to their name in “**Itty Bitty Pieces**”/“**The Twitch**” (Decca); the **DYNAMICS** are in rhythmic mood for the inaptly-named “**Misery**” (London); an exceptionally young group, the **ROCKY FELLERS**, have a certain novelty value in “**Ching-A-Ling Baby**” (Pye-International); the



COUNTRYMEN

COUNTRY GENTLEMEN give "Greensleeves" a rock treatment with a throaty vocal on Decca; "Tom Swift," a song that is extremely reminiscent of "Alley Oop," is performed by Fontana's **HOWIE POST** and the **SWIFTIES**; a new group, the **MIGIL FOUR**, make a pleasing début with a revised treatment of the oldie "Maybe" (Pye) and the **IVAN D. JUNIORS** project enormous enthusiasm and a driving rhythm in "On My Mind"/"Catch You If I Can," though the material is uninspiring.

Now let's see if we can find ten good 'uns by the girls. First and foremost, for my money, there are two brilliant tracks by the inimitable **ELLA FITZGERALD** with the **COUNT BASIE BAND**, "Deed I Do"/"Shiny Stockings" (Verve); **CONNIE FRANCIS** is inspired by a powerful arrangement, on a compelling beat-ballad titled "Your Other Love" (MGM); mickey-taker **SANDRA GOULD** gives a hilarious reply to Allan Sherman's "Hello Mudduh," as she comes back with "Hello Melvin, This Is Mama" (Philips); **MAUREEN EVANS** deserts the classics and switches to an absorbing and captivating new ballad "Like You Used To Do" (Oriole); and **PATSY ANN NOBLE**, a sure-fire star of the future, is blessed with better material than on her last two discs in "It's Better To Cry Today" (Columbia).

A lovely little country ballad is exquisitely sung by Greek star **NANA MOUSKOURI**, "Wildwood Flower" (Fontana); the rich, vibrant tones of **TIMI YURO** are showcased to excellent advantage in "Gotta Travel On," and her own arrangement of "Down In The Valley" (Liberty). After "White Wedding" **SHEILA SOUTHERN** caresses another romantic ballad of similar conception, "Wishing Well" (HMV). **LESLEY GORE** hasn't been able to find a song of equal appeal to "It's My Party," but beaty "She's A Fool" (Mercury) is still pretty good; and young **GLENDIA COLLINS** pops up on the HMV label with a Joe Meek ditty, which she handles like a seasoned entertainer, "If You've Got To Pick A Baby."

A few more from the ladies. **DIONNE WARWICK** trills a bouncy Susan Maughan-type ditty, "Make The Music Play" (Pye-International); newcomer **FRENESI WATSON** pleased me because she sounds so gay and exuberant in "Happiness Train" (Pye); **SUSAN SINGER** is in good voice on a well-recorded dual-track offering "I Know" (Oriole); **RUBY MURRAY** presents one of her typical specialties, "Hurry Home"—a song clearly tailor-made for "Two-Way Family Favourites"; trad girl **OTTILIE PATTERSON** surprisingly slips into r-and-b vein for a new-style treatment of "Jealous Heart" (Columbia); **PAMELA BLUE** is an effective performer, and sings the Geoff Goddard ballad "My Friend Bobby" (Decca) with assurance—only trouble is that I'm not very happy with the lyric; and **POLLY PERKINS** is effervescent and infectious in one of her own compositions, "Sweet As Honey" on Oriole—though I rate her singing better than

by DEREK JOHNSON

her song-writing ability.

On the instrumental front, I particularly enjoyed the new **DUANE EDDY** release, "Guitar'd And Feathered" (RCA), because it reverts to his tried-and-trusted twang formula, and dispenses with the girl vocal group; dancers will welcome the new "Hitch-Hike" dance, which is rapidly gaining in popularity in ballrooms all over the country, played by the **PHIL TATE Orchestra** on Oriole—and there is also a vocal group version, complete with instructions, by the **CHUCKS** (who previously gave us "Loo-Be-Loo," you may recall) on Decca; another fine dance disc, especially for Christmas parties, is a twist-adaptation of the Hokey-Cokey, which **CHARLES BLACKWELL** and his **Orchestra** prefer to call "The Hokey Croaky" (Columbia).

A most unusual composition, impeccably played by the **LAURIE JOHNSON Orchestra** on Pye—that's "Twango," an intriguing blend of twist and tango; **TED HEATH and his Music** bring us the "Teletoon Tune" (Decca)—a polished rendition, but hardly worthy material for this outfit; and another TV theme, this time the opening music from "The Avengers," is played (as it is in the show) by the **JOHNNY DANK-WORTH Orchestra** on Fontana.

The theme from the "Mondo Cane" picture has become well established as a ballad, but in the film it's played as a march—and that's precisely how the **TONY HATCH Orchestra** interprets it on Pye; from the epic movie, "The Cardinal," **WINIFRED ATWELL** plays the theme music which is suitably in

keeping with the grandeur of the production—also on Pye; and on Oriole, the **EDWIN ASTLEY Orchestra** plays the languid and rather sultry theme from "The World Ten Times Over," with accent on solo trumpet.

RUSS CONWAY has a couple of new singles on the market—a tinkling, swaying item in "Side Saddle" style called "Gold Rush," and his annual Christmas collection of party pops titled "Conway Capers," both on Columbia; jazz star **THELONIOUS MONK** brings us a piece called "Hackensack" (CBS)—technically brilliant, but lacking the chart appeal of Brubeck's "Take Five"; **BILL HUTCH** spotlights his harmonica, with full orchestral backing, in the novelty "Eefin-Nanny Monkey" (Oriole)—more party frolics for you!; and the **RAMBLERS** present a colourfully descriptive musical portrait of "Dodge City" (Decca)—fascinating listening, but too fast for dancing.

And so to the male singers. There's so many of 'em that we can't possibly deal with them all, but I'll try to pick out a dozen of the best. Top value from **NAT COLE**, who not only delights with a scintillating styling of the ever-green "This Can't Be Love," but is reunited with his trio on a swinging, 4½-minute version of his "Sweet Lorraine" speciality—Capitol's the label. And for anyone who digs the blues, I'd recommend the irresistible beat of **SAM COOKE'S** "Little Red Rooster" (RCA), coupled with "Shake Rattle And Roll" taken at a considerably slower pace than the Bill Haley.

JOHNNY KIDD has made a pleasing follow-up to his recent hit—titled "Hungry For Love" (HMV), it's perhaps not quite so effective as "I'll Never Get Over You," but, nevertheless, similar in style; on the same label, **JOHN LEYTON** has new Carter-Lewis words and a growling rock approach to the Stephen Foster immortal "Beautiful Dreamer"; **RICHARD CHAMBERLAIN** has matured vocally to a very great extent, as is very evident on his "Blue Guitar" (MGM); **TONY NEWLEY** sings a beautiful ballad, "The Father Of Girls"—not a hope of chart success, but nostalgic and moving; a very fine performance from **RONNIE CARROLL** in a dramatic ballad simply titled "I Am" (Philips), in which Ronnie really belts lustily.

MARTY WILDE hasn't had the best of fortunes lately, but I suggest you give a listen to his "Bless My Broken Heart" on Columbia—you'll find it well worth the trouble; **NEIL SEDAKA** retains his familiar chanting style, though at a slightly slower pace, in "Bad Girl" (RCA); **HEINZ** has waxed an excellent follow-up to "Just Like Eddie"—titled "Country Boy" (Decca), it could well be in the charts by the time you read this; **TOMMY BRUCE** lends his familiar gravel tones to a beaty treatment of the oldie "Lavender Blue" (Columbia); and despite all the controversy it has received via radio and TV bannings, I reckon **JOE BROWN'S** catchy "Little Ukulele" Piccadilly disc

(Continued on next page)



LESLEY GORE

HIT PARADE—ALL STAR QUIZ

Answers on
page 32

1. Who recorded the original version of "Money"?
2. What is the name of a number one hit in the States by a group who accompany Buddy Holly on his recent records?
3. When was the show "The Boys From Syracuse" first presented?
4. When did Cliff Richard for the first time get two discs in the top ten, and what were they?
5. Who presented Lonnie Donegan with his gold disc for "Rock Island Line"?
6. What was Bobby Vee's first disc?
7. Two famous female singers were married in June, 1961. Who were they?
8. What were the following stars first hits in Britain (a) Ray Charles, (b) Gene Pitney, and (c) Bobby Vee?
9. Who sang the original version of "Susie Darlin'?"
10. What famous trad-jazzman has played at Liverpool's Cavern Club?
11. What are the million selling songs these stars composed and recorded in recent years: (a) Bobby Darin,



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- (b) Paul Anka, (c) Buddy Holly, (d) Neil Sedaka?
12. What was Miki and Griff's first hit?
13. Where was Frank Ifield born?
14. From which shows were the following songs taken: (a) "Far Away," (b) "Mack The Knife," (c) "Do Re Mi"?
15. What was Lienel Bart's record hit as a vocalist?
16. Who was voted top male vocalist in Britain from 1952 to 1954?
17. Who sang with the Beatles on the Polydor recording of "My Bonnie"?
18. What is the largest selling record ever?
19. Which artists do the following groups back: (a) the Saints, (b) the Regents, (c) the Rebel Rousers?
20. What nationality is Ann-Margret?
21. Are Nino Tempo and April Stevens husband and wife?
22. What was Lesley Gore's follow-up to "It's My Party"?
23. What is the name of Brenda Lee's husband?
24. What was John Leyton's first record?

December Singles reveiued by Derek Johnson

would go down well at any party.

Now let's see if we can find another dozen which are almost as good, shall we? Pity that **LONNIE DONEGAN** hasn't registered recently, but despite this I think you'll like his slow skiffle styling of the wistful "500 Miles Away From Home" (Pye)—or the original American version, slightly more countrified in treatment, by **BOBBY BARE** on RCA. The relaxed, easy-going c-and-w ditty "It Comes And Goes" suits **BURL IVES'** nonchalant style admirably on Decca—but for your information, there's an equally good version by **MIKI and GRIFF** on Pye, and a rather more authentic-sounding interpretation by Fontana's **BIG PETE DEUCHAR**.

Talking of country music, there's a rip-roaring up-tempo disc titled "Blowing Wild" by **HOUSTON WELLS** and the **MARKSMEN** on Parlophone; Pye's **JOHNNY BEV** sounds like a cross between Joe Brown and Adam Faith as he sings the catchy "What Am I To Do"; **ALLAN SHERMAN** takes two more tracks from his albums, and puts them onto a Warner Brothers single—"Won't You Come Home Disraeli"/"Mexican Hat Dance"; **BOBBY VEE** is at his most appealing with an attractive dual-track ballad "Stranger In Your Arms" (Liberty); and **DION** presents



LONNIE DONEGAN

an unusual beat item, which keeps you jiggling from start to finish, and builds to a strong climax, "Drip Drop" (CBS).

"**BO DIDDLEY Is A Lover**" sings the celebrated r-and-b star on Pye-

International—very similar to the recent song which bore his name; country music doesn't have to be plaintive—it can be happy, lilting and gay, as **JOHNNY TILLOTSON** shows with "Talk Back Trembling Lips" (MGM); **LLOYD PRICE** pours a great deal of soul into his interpretation of the superb ballad "Misty" (Liberty); and on Parlophone, **LANCE PERCIVAL** swings into a Mitch Murray composition "The Beetroot Song"—full of laughs, sung with the tongue firmly in the cheek, yet with an enormous rhythm content.

And just a few more for your consideration. The swaying "Falling In Love With Love," recently revived in "The Boys From Syracuse," is expertly handled by **ROBERT EARL** on Philips, and **KENNETH MCKELLAR** on Decca—with Bob just getting the edge because of his top-class ballad coupling "Give Me My Chance"; **RICHARD BONO** gives a Greco-like swing treatment to Eric Coates' "Sleepy Lagoon" (Columbia), but I don't think the material is right for this type of arrangement; blind child star **LITTLE STEVIE WONDER** certainly injects plenty of rhythm into "Workout Stevie, Workout" (State-side), but I doubt if this will click on the British market.

PAT BOONE is always pleasing to
(Continued on page 32)

BLUES GLUT!

NOW the Folk Blues Festival has been and gone, but not forgotten (you can buy posters advertising it if you were really afflicted and affected), we get back to the more placid waters of blues discs issued by British companies. Or is it placid?

For Pye International have made a big splash again with a glut of rhythm 'n' blues releases recently.

The heavy mob are there—names like Chuck Berry, Bo Diddley (one LP each) and Muddy Waters. Jimmy Witherspoon shouts his blues. Howlin' Wolf growls them, and Little Walter yells them. Even a less luminous and underrated name like Lowell Fulson crops up.

Best buy of the month for r-and-b consumers is "The Blues—Volume One," a compendium of several blues people all the more delightful because the album title indicates that there is more to come.

Meanwhile enough is enough if you consider that "The Blues" has Chuck Berry, Muddy Waters, John Lee Hooker, Howlin' Wolf, Sonny Boy Williamson (No. 2, of course, because these come from the U.S.A. label Aristocrat), Buddy Guy, Little Walter, Jimmy Witherspoon and Lowell Fulson.

Berry's name gets the big type on the cover, but Lowell Fulson's "Reconsider Baby," Howlin' Wolf's often reissued, many years old "Smokestack Lightnin'" and Little Walter's "My Babe" (one of Cliff Richard's favourite tunes) are the star slots in the album.

"More Chuck Berry" is another album. Twelve inches, 12 tracks of early Berry when the juice was running strong. Holly's hit, "Brown Eyed Handsome Man" is here in the original version. So, too, are the old classics like "Sweet Little Rock And Roller," whose lyric is loved by those who like to read philosophy into r-and-b. "Worried Life Blues" shows Chuck wading into a quite personal version of Maceo Merryweather's hit—one of the most popular of present-day blues tunes. The rest is high-standard Berry who, if he does manage to get over to Britain, will no doubt separate, as did Bo Diddley, the men from the boys.

"Bo Diddley Rides Again" is another Pye International album with a picture of Bo looking like a mod on a rocker's scooter on the album cover. It is usual Bo Diddley—all beat and not much melody. Plenty of weird sound effects that would make Segovia curl up and quit playing guitar. But it's all very infectious, especially his tried and tested material like "Bring It To Jerome" and "Dearest Darling."

Bo's lyrics, too, are above average, dealing with certain elements of real life and a little sprinkling of humour. Bo tries as often as possible not to have moon rhyme with spoon and with June. On an EP he shares with Chuck Berry ("Chuck And Bo—Vol. 2"), he recounts

the amazing tale of when he met the purplepeopleeater—which is hardly commercial material. But it's fun. Bo also gets an EP to himself called "Hey Bo Diddley," which has the same delights and defects of Diddleyna mentioned above.

A sensational EP, though, is "Smokestack Lightnin'" by the incredible Howlin' Wolf which has one of the modern blues classics "Goin' Down Slow." This straightforward, slow blues record of several years ago, drives right back to the early days of the Blues and proves how this kind of music has been adapted, changed, added to, without ever destroying the basic feeling and—here we go, philosophers—honesty.

The Pye set of r-and-b material is fairly representative of what is going on in the blues field today. It's not exactly the "voice of poor humanity" (which is what the German promoter of the Folk Blues package called the artists).

BLUES BEAT by MIKE GREGORY

It is something more. It is a music that has warmth, feeling, and all that—but it is also arrogant music. At times it is savage. Which is the way things are.

Memphis Slim (anchorman in the Folk Blues package) has an LP out on United Artists called "Broken Soul Blues." I don't begrudge Slim the loot, but to claim authorship of "John Henry," "Stackalee" and "How Long" is pushing me too far.

Still, at least we get a whole album
(Continued on page 32)

JAZZ DISCS by IAN DOVE

RECORD companies must reckon that enthusiasts of **Duke Ellington** are fully paid-up members of the affluent society. Rarely a month goes by without a couple of Ellington albums being issued, or reissued, or re-reissued.

This month is boomtime. CBS have continued their admirable policy by issuing a three-volume (bought separately) set of vintage Ellingtonia. They issued three-volume epic compilations of **Fletcher Henderson**, **Billie Holiday** and **Mildred Bailey**.

"The Ellington Era 1927-1940" (in the main a reissue, but with some new ones) covers Duke from the Washingtonians in 1927 to his Famous Orchestra, circa 1940. There are forty-eight tracks in all, every one interesting, some classics of jazz. Names like **Ben Webster**, **Ray Nance**, **Cootie Williams**, **Johnny Hodges**.

But above all, the Ellington trademark is on every one. Even in the most trivial flagwaver, Ellington's hand is on the flagpole.

"The Duke Plays Ellington" is another reissue from Capitol which provides us with another view of one of the leading figures of jazz—this time the solo pianist with **Wendell Marshall**, bass, and **Butch Ballard**, drums. All 12 titles were recorded without much rehearsal in one session, late at night. Sometimes it is Ellington just doodling, but it is marvellous to listen to the creative mind of a premier jazzman at work. It shows, too, how close sometimes the *avant garde* technique of **Thelonius Monk** is to Duke.

Not quite so creative is **Les McCann** on Fontana. Mr. McCann is one of those instant-soul piano players who really play currently fashionable funk and probably perspire while so doing. The album title is "Plays The Shampoo," which is one of Mr. McCann's attempts to oust the Twist. It succeeds in providing really rich, beaty music that people like to hear through their

feet. But it has the worst title of the year on it—"Filet Of Soul."

Illinois Jacquet is generally described as Illinois Jacquet because he used to lean back in the early Jazz At The Philharmonic units and squeal with the kind of sound that only dogs and **Norman Granz** could hear. On the sleeve of "Illinois Jacquet," he is described as an "erotic tenor sax stylist," which doesn't mean he is a sound equivalent of Fanny Hill, but a full-bodied tenor player when not squealing. In company with **Roy Eldridge**, a small group, drummer **Jimmie Crawford**, Illinois squeals not at all, but merely turns in one of the best small-group mainstream albums of the year.

"Jazz At The Philharmonic, 1963" shows how far this kind of music has progressed since those early excitement-plus at all costs days. With **Dizzy Gillespie**, **Coleman Hawkins**, **Don Byas**, **Benny Carter**, **Roy Eldridge**, **J. J. Johnson**, **Stan Getz**, **Cannonball Adderly**, **Jo Jones**, only Roy Eldridge enters the stratosphere with some earthy squeals on trumpet.

The rest of this four-volume Verve set is just very good, informal jazz. Dizzy, Getz and the ever-elegant Benny Carter come off best. But every album has a lot to interest.

Another live recording—this time in 1947 at Carnegie Hall—shows off two brilliant practitioners of jazz and the jazz art, **Charlie Parker** and **Dizzy Gillespie**. Their New York concert is reissued on "Portrait Of The Bird" and the other side of the album has Charlie in small-group setting with **Mile Davis** on trumpet. Again they are reissues.

Bird is superb as ever in the Carnegie concert, despite the fact that Parker was taken to the concert after being found asleep in the bath. He was dried, dressed and dragged to the concert. From such informal surroundings comes great music. Essential for any collection.

BREAK — THEN MORE ELVIS FILMS

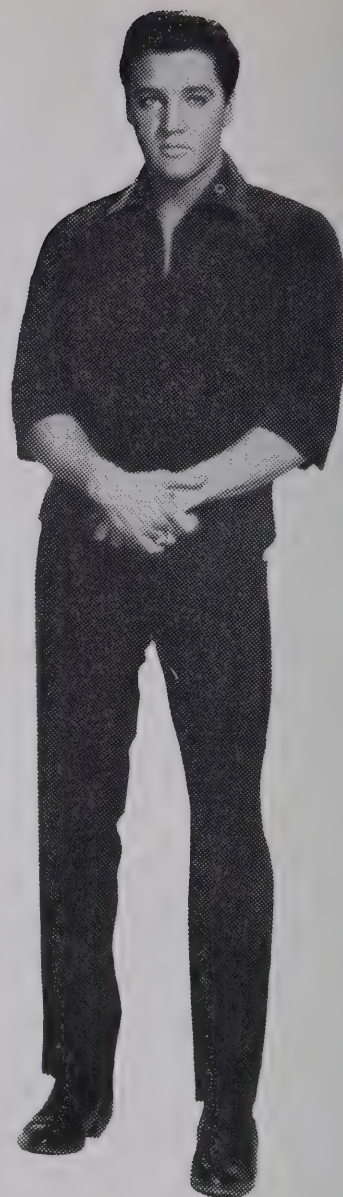
ELVIS PRESLEY is to have a three month break from filming after completing "Kissin' Cousins" for producer Sam Katzman, his manager Col. Tom Parker has decided.

In March he will start "Roustabout" for Hal Wallis. The story of the movie, based on fairground life, is not unlike the real-life story of the colonel before he took over the handling of Presley's career.

Another Presley film with Hal Wallis, "Snow Carnival," is also lined up—although no shooting schedule has been set.

On the record side of his career, Elvis has had another Top 10 hit with "Bossa Nova Baby" and his "Golden Records Volume 3" package is one of the top three selling albums here.

Meanwhile there is no word from Elvis, his manager or any of his aides about his rumoured romance with Ann-Margret.



LAATEST people to form their own labels are Jerry Leiber and Mike Stoller, who produced the Coasters' and other hits. They have formed two logos, Tiger and Daisy, which will release new talent. The two will still produce for other companies, however. Hitmakers Ike and Tina Turner have left Sue and now wax for Ike's own label Sonja. Mercury have launched a new label—Limelight.

FOLKNIKS MOVE

PHENOMENAL folk trio Peter, Paul and Mary (below) are going from strength to strength. They have three albums, "In The Wind," "Moving" and "Peter, Paul And Mary," all in the ten best-selling LPs—a fantastic feat.

Their latest hit single revives the old folk number about a racehorse, "Stewball."

The coupling is "The Cruel War"—another song with a message in the style of "Where Have All The Flowers Gone." The trio may leave the States for a European trip early in 1964.



BRITISH DISCS

THERE'S a host of new British material out here, by such stars as Adam Faith, the Fourmost, Cliff Richard and Anthony Newley. Adam has switched American labels to Amy, who will in future also issue Johnny and the Hurricanes' records. Adam's debut on Amy is appropriately "The First Time."

The Fourmost's "Hello Little Girl" was snapped up by Atco, who are putting powerful promotion behind this import. Capitol have put out Johnny Kidd's "I'll Never Get Over You," plus another strong single—Frank Ifield's "Mule Train," but some reviewers have picked the coupling "Please" as the winning side.

Epic have coupled Cliff Richard's "I'm Looking Out Of The Window" and "It's All In The Game," as well as issuing the LP "Helen Shapiro A Teenager In Love."

London have put out Tony Newley's "I Saw Her Standing There" plus the

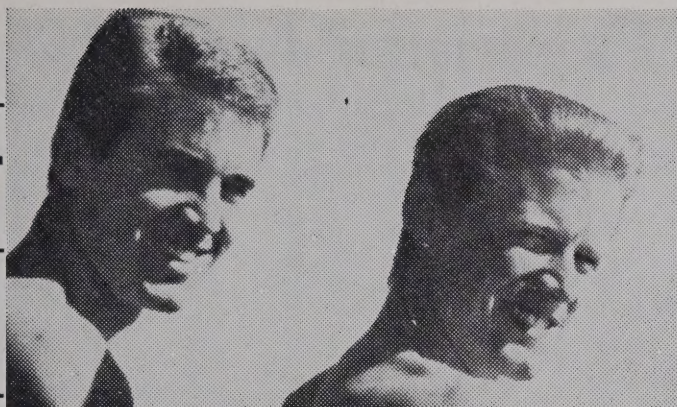
Bachelors "Whispering" and Jet Harris and Tony Meehan's "Applejack." Tony's own label, Acapella, has its first single in the shops. It features English twins Susan and Jennifer Baker with "Teen Age Valentino." The duo were until recently in the Broadway cast of "Stop The World."

The "Mantovani Manhattan" offering has entered the album charts here.

AMERICAN LOWDOWN . . .

FROM DANE MARLOWE
IN HOLLYWOOD AND
LANCE FIELDING IN NEW YORK

THE LATEST CRAZE



JAN and DEAN—hot-rodders now!

HOT ROD MUSIC!

THE new craze that looks all set to break big here is hot rod cars, and like all crazes it's reflected in the latest records. In place of surfing there is hot-rodding and the scene is no longer the "beach" but the "track."

Quick to switch trends in keeping with the fickle public's here-today-and-gone-tomorrow-fads are Jan and Dean. Following their chart topper "Surf City," the hit duo have now changed cults and waxed "Drag City" coupled with "Schlock Rod."

Also making the transition from surf board to road racer are the Beach Boys with "Little Deuce Coupe" and there are many other groups jumping on the racing band wagon, such as the Shut-downs with "Four In The Floor" (referring to the gear shift) and ex-high priest of surf, Dick Dale with "The Scavenger" (hot rod jargon for an unbeatable racer).

Like the surf craze, the hot rod trend has its own slang such as "boots" (tyres), "wiped" (beaten), "Deuce" (1952 Ford), and "big rumper" (a big hot rod engine that is in poor condition).

VEE ALBUMS

LIBERTY, who recently acquired Imperial and also distribute the Lloyd Price label, Double L, have launched some strong new recordings. Heading these are two albums from Bobby Vee—titled "Bobby Vee Sings Your Favourites"—a collection of pop 'standards' and "I Remember Buddy Holly." The latter package is not accompanied by the Crickets as originally planned. Original bassist Joe B. Mauldin has rejoined this group incidentally.

On Double L, there is a new album by Lloyd—"Misty"—following his stock single revival of the title track. Imperial have issued "Rick Nelson Sings For You" a collection of tunes, the recently married songster waxed a while back. Also out is a Nelson single featuring

"Thank You Darling" and "Today's Teardrops," a tune which hit-maker Gene Pitney penned and Roy Orbison waxed on the flip of his early hit "Blue Angel."

RICHARD MOVES

LITTLE RICHARD has signed a contract with RCA for at least two years. He switches from his current label Atlantic this month. Recently Little Richard has been appearing on several different labels. In addition to his early rock hits on Specialty, he has waxed religious numbers with Mercury and latterly Atlantic.

He has, in addition, been featured on LPs issued by 20th Century-Fox and Coral—the latter titled "Little Richard Comin' Home." This latest contract should stabilise his releases, however. In his very early days, Richard Penniman cut some material for RCA, which was packaged on a Camden LP.

Little Richard still says his ambition is to be an evangelist "like Billy Graham whom I admire greatly." He is continuing to study theology.

WRITER RECORDS

BOUDLEAUX BRYANT, who together with his wife Felice, wrote many of the Everly Brothers big hits such as "Bye Bye Love" and "Bird Dog," has now recorded the tunes again on an orchestral album for Monument. Titled "Boudleaux's Bestsellers," the album features the composer as conductor of the orchestra. Also on the album are "All I Have To Do Is Dream" and "Mexico."

Wesley Rose, the Everlys' former manager, recently settled his law-suit with the duo, in which Wes alleged that the boys breached his management contract. Neither Rose nor the Everlys would comment on the outcome but they exchanged mutual good wishes.

Ramblings

"The Nearness Of You" and "A Legend In My Time" revived on Rick Nelson's Decca LP "For You," which also includes "Fools Rush In."

Dickey Lee married the girl who inspired his hit "I Saw Linda Yesterday" . . . **Chris Montez** is sticking to dancing ideas on single—his latest



"Monkey Fever" . . . **Connie Francis** (above) paperback "For Every Young Heart" gives teen advice . . . **Surfaris** suing Dot . . . **Richard Rodgers** planning "Seven Year Itch" musical . . . **Irving Michanik's** Twirl label failed to get court order against Diamond distributing **Del Shannon's** Berlee recording "Sue's Gotta Be Mine" . . . **Everly Brothers'** country LP includes **Johnny Cash's** "I Walk The Line" . . . **Rusty Warren** makes Vegas debut at the Dunes for four weeks from December 4 . . . bellydancer **Little Egypt** suing Roulette for using her name and picture allegedly without her consent . . . **Elmer Bernstein** and **Johnny Mercer** penned title song of "Proper Stranger" movie . . . **Lena Horne** joins 20th Century-Fox with a song pleading for racial tolerance . . . **Johnny Cash** LP "The Christmas Spirit" . . . "Ramblin' Rose," "All I Have To Do Is Dream," "Moon River" and



"I Can't Stop Loving You" on **Paul Anka's** (above) "Songs I Wish I'd Written" LP . . . Capitol issue **Frank Ifield's** "I'm Confessin'" album, and Mercury release "**Lesley Gore** Sings Of Mixed Up Hearts" LP . . . **Jerry Lee Lewis** entering charts first with his Smash flipside "Hit The Road Jack."

Jottings

WEAVERS PART

THE Weavers are splitting up after 15 years as one of the top folk groups. The four members of the group will each take up solo careers after their final bow together at Chicago Orchestra Hall, December 29.

The group's manager says that they have sold four and a half million records altogether—which is good for a folk group.

DECEMBER LPs reviewed by Derek Johnson

clarinet with the Leon Young String Chorale, in much the same vein as Ackers' great "Stranger On The Shore" hit.

For slightly older people, **BURL IVES** has made a fine new Brunswick album titled "Singin' Easy"—as with most of his work, there's a pronounced country flavour, but it's crammed with nostalgia and wistfulness, while some of the tracks will even raise a lump in the throat. In much the same vein comes "I Want To Stay Here" by **MIKI and GRIFF** on Pye's Golden Guinea label—a group of colourful duets ideally suited to this popular twosome, which I think will probably appeal to all age groups.

Comedy records are not everyone's cup of tea, specially the new-style American humour discs. But a large cross section of boys gets a kick out of this type of LP, and I don't think you could go wrong with a new disc by **ALLAN SHERMAN**, who is now well established in this country—take it from me, there are plenty of laughs in "My Son, The Nut" (Warner Bros.). Even more amusing is "Humour Seen Through The Eyes Of **JONATHAN WINTERS**" (Verve)—but this is more sophisticated humour, and not everyone will appreciate it. Of course, you could play safe by purchasing "FRANKIE HOWARD At The Establishment And The BBC" (Decca)—this is a real rib-tickler full of belly laughs, and Frankie has never been better.

There's the usual batch of Christmas

party records and, if you're looking for a sing-song, you can't go wrong with the **BLACK AND WHITE MINSTRELS**—their fourth HMV album is called "On Tour," and it's every bit as good as the previous three. Another ideal disc for community singing is "Top 50 Banjos!" by the **BIG BEN BANJO BAND** on Columbia—featuring 50 immortal evergreens for you to join in.

When it comes to Christmas songs, the master of them all is **BING CROSBY**, and this year he delights us with two seasonal albums. There's a newly-recorded Warner LP, consisting of favourite Yuletide songs, liberally sprinkled with carols, titled "I Wish You A Merry Christmas." And on Brunswick, there's a reissue of many of Bing's earlier Christmas tracks, from

"Silent Night" to "I'll Be Home For Christmas"—and, of course, incorporating "White Christmas." This album, by the way, is titled "Merry Christmas."

For younger children, I would recommend "Christmas With **THE CHIPMUNKS**" (Liberty), with those delightful rascals **Alvin, Simon and Theodore** warbling their way through a dozen seasonal specialities. And finally, since no Christmas party is complete without a twist session, why not join in the fun with **CHUBBY CHECKER** as he goes "Twistin' Round The World" (Golden Guinea)?

I'm sure there's something to please everyone amongst the records I've listed, and I only hope you make the right choice! My Christmas wish to you all—may your Christmas stocking be bulging with LPs!

BLUES BEAT continued

of Slim's singing and piano work. That is if you ignore "Sunrise Blues" where it isn't Slim at all, but someone (as Charles Fox's notes point out) resembling Big Joe Williams. "Worried Life Blues" pops up again as "Someday Baby" (written by Memphis Slim!). Despite the ethics, it's a good album, with Memphis backed by a rhythm section, unnamed but good. There's also a bow in the direction of Pinetop Smith, one of the first and best of the boogie-woogie gentlemen on Slim's "All This Piano Boogie."

Memphis Slim also turns up as one of the three blues artists on "Preachin' The Blues." The other two are Jimmy Reed and John Lee Hooker. The four Slim tracks come from an LP recorded live at the Gate Of Horn and aren't the best Memphis at all. An overloud and under-talented band back him. Jimmy Reed has a simple style (on harmonica) and sings simply, too—in fact, at times it's simple to the point of becoming boring.

But John Lee Hooker is another bunch of 12 bars altogether. Here is a great blues singer. Entirely personal, mysterious, more primitive than most who record and work in Chicago. From "I'm John Lee Hooker" (on Veejay) come four tracks, two of which are classic blues performances.

"Crawling King Snake" is completely unique as a performance in every way, and Hooker's "I Love You Baby" shows what swinging the blues is all about.

"The Jumpin' Hank Ballard" is a representative set of Hank Ballard, inventor of the Twist, and his Midnighters. He does jump around, sounds like an early Ray Charles when he has a chorus responding to him and very sentimental when you get him on a slow, weepy tune. This is the kind of album that gets in the American r-and-b charts, but isn't exactly the kind of

r-and-b British purists go for. There is something to be said for both viewpoints. The point is that Hank makes a living in a commercial world. Who knows, maybe he feels that sentimental. It's on London and comes from the King catalogue.

SINGLES continued

listen to, but I can't approve his choice of song in "I Like What You Do" (London)—main trouble is that it lacks punch; **LITTLE JOHNNY STAR** offers a couple of novelty items, of special appeal to children — "Little Lost Missile" / "Junior Nightcap" (Columbia); newcomer **BRETT YOUNG** makes a very pleasing debut with "Guess What" (Pye), which augurs well for the future; **JOHNNY CASH** treats us to a dash of the paso-doble in the Spanish-flavoured story-in-song "The Matador" (CBS); and **VINCENT EDWARDS**, perhaps better known as "Ben Casey," demonstrates his powerful vocal personality in a beaty version of "This Train" (Brunswick).

And to close my column in an appropriately seasonal mood, here are two very amusing comedy discs, both released by Pye. First, there's the uproarious "Buckingham Palace" sketch by **STEPTOE and SON**, recorded live at this year's Royal Variety Show. And secondly, two rib-tickling sequences from the "Hancock's Half Hour" radio series, featuring **TONY HANCOCK** and **KENNETH WILLIAMS** — "Wing Commander Hancock" and "The Threatening Letter."

CLASSIFIED ADVERTISEMENTS PERSONAL

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HIT PARADE QUIZ

(Answers)

1 Barratt Strong. 2 "Sugar Shack" by Jimmy Gilmer and the Fireballs. 3 1938. 4 April, 1961, with "Theme For A Dream" and "Gee Whiz It's You." 5 Bing Crosby. 6 A cover version of Adam Faith's "What Do You Want." 7 Shirley Bassey and Petula Clark. 8 (a) "Georgia On My Mind," (b) "Love My Life Away," (c) "Rubber Ball." 9 It's composer Robin Luke. 10 Kenny Ball. 11 (a) "Things," (b) "Diana," (c) "Peggy Sue," (d) "Oh Carole." 12 "Rockin' Alone." 13 In Coventry. 14 (a) "Blitz," (b) "The Threepenny Opera," (c) "The Sound Of Music." 15 "Give Us A Kiss For Christmas." 16 Dickie Valentine. 17 Tony Sheridan. 18 "White Christmas" by Bing Crosby. 19 (a) Heinz, (b) Buddy Britten, (c) Cliff Bennett. 20 Swedish. 21 No. Brother and sister. 22 "Judy's Turn To Cry." 23 "Ronnie" Shacklett. 24. "Tell Laura I Love Her."

FIND THE LINK (Answers)

6 Songs—6 Composers : 1 and d; 2 and c; 3 and f; 4 and b; 5 and a; 6 and e.
7 Films—7 Singers : 1 and g; 2 and f; 3 and a; 4 and b; 5 and c; 6 and d; 7 and e.
6 Hits—6 Stars : c and 1 (Anthony Newley); d and 2 (Elvis Presley); b and 3 (Connie Francis); f and 4 (Brian Hyland); e and 5 (Emile Ford); a and 6 (Adam Faith).

THE SEARCHERS :

ANYTHING FOR A LAUGH

IT was a wet and windy day in Keswick, high in the Lake District. A small van stopped—and stayed stopped. Then four bedraggled Searchers stepped out and stood at the roadside, hoping help would come along.

It didn't. Not for a long time.

Says Tony Jackson: "We just stood there, miles from civilisation. It was freezing, too. That little van of ours has done some going, so we couldn't really complain. It was just one of those things."

What could they do? Strangely, the Searchers didn't decide to call the local police when they found an isolated phone kiosk.

Instead they phoned the "Hit Parade" office in London to tell us of their predicament and have a laugh at their own expense!

Being stranded hadn't dampened their "wacker" good humour, either. As each member of the group took turns to speak, muffled explosions could be heard from time to time!

Then the rest of them kept popping their heads into the phone box, yelling insults and such convivial messages as "Down with 'Hit Parade'!"

The explosions? Fireworks left over from Guy Fawkes night, explained drummer Chris Curtis. They were letting them off outside the kiosk to drown the sounds of the others' speaking!

"We're just nutty like that," they explained. "Recently we've been having a pea-shooter war with other groups, just for the heck of it. After all, you have to do something to liven things up when you're on tour all the time. It can get boring, what with all the travelling you do."

The Searchers' chart achievements certainly haven't been boring. After "Sweets For My Sweet" and the follow-



up, "Sugar And Spice," they now also have two big-selling albums to their credit.

The big disappointment for them was not getting "Sugar And Spice" to the top of the charts, as they could have hoped to if the competition hadn't been so strong.

As it was, the Beatles and Gerry and the Pacemakers put paid to their chances by holding on to the coveted No. 1 spot for so long. "Still," say the Searchers, "we didn't mind so long as the opposition was from Scouseland."

Currently they're more than overjoyed at the success of their second album, which has been released under the cover title of "Sugar And Spice." And those who've bought it certainly haven't been disappointed.

On the 12-knock-out tracks the group proves its versatility by moving with ease from a wild r-and-b number, "Unhappy

Girls," to a bluesy folk song like "All My Sorrows." This was written by American folk star Pete Seeger and has also been recorded by the Kingston Trio, and the Searchers don't disgrace either.

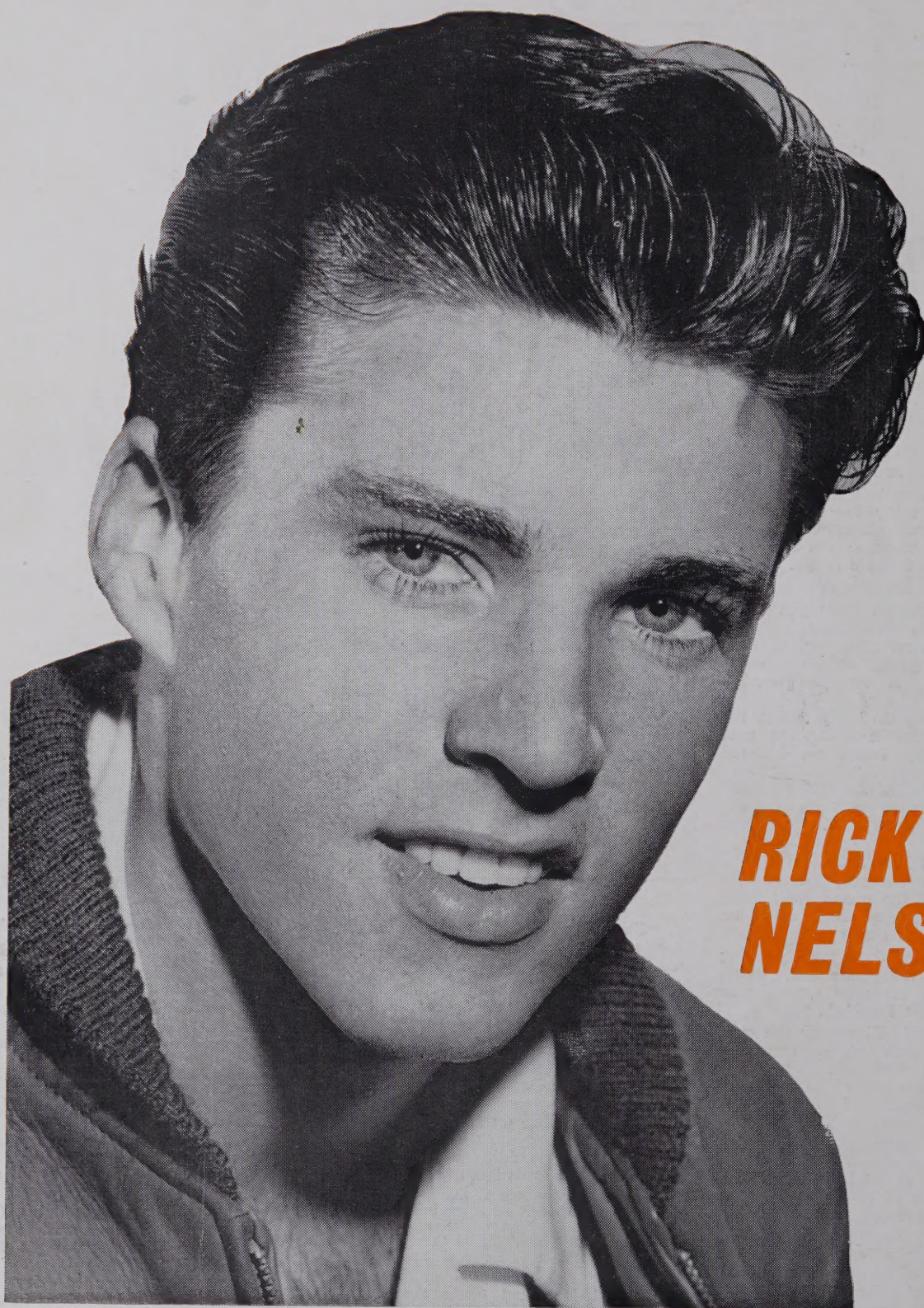
The rest of the LP? It includes "Some Other Guy," recently recorded by their fellow Liverpoliens the Big Three, and another revival in "Ain't That Just Like Me." This million-selling Coasters' number gets the BIG treatment from the boys.

There are originals, too—like "Hungry For Love," written especially for them by Gordon Mills of the Viscounts. Since waxing it, of course, the number has also been covered by Johnny Kidd and the Pirates.

The group will be having a big fan club get-together this Christmas. Read all about it on Tony Bromley's fan club page in this issue.

Oh, about that stranded day in Keswick—a farmer rescued them in the end!

PORTRAIT GALLERY



***RICK
NELSON***

Highly like (5)